Kine WEEKLY

LIGHT RELIEF FOR KINEMAS

See page 3

PROUD PAPA *(and Mama)* LEO PRESENT.....

Babes in Arms

STARRING

Mickey ROONEY · Judy GARLAND

with

CHARLES WINNINGER · GUY KIBBEE · JUNE PREISSER
GRACE HAYES · BETTY JAYNES · DOUGLAS McPHAIL
RAND BROOKS · LENI LYNN · HENRY HULL

A BLESSED EVENT AT THE BOX-OFFICE

TRADE SHOW:

TODAY at 2.30

CAMBRIDGE THEATRE

THE "UNDER-PUP" COMES OUT ON TOP IN THE NEW FILMS THIS WEEK

Gloria Jean

A GREAT GAL AND A GREAT PICTURE.
Elspeth Grant. "DAILY SKETCH."

THE JEAN GIRL IS AMAZING.
Anthony Gibbs. "SUNDAY CHRONICLE & SUNDAY REFEREE."

GLORIA JEAN IS PHENOMENA
A. Wilson "THE ...R."

THE "UNDER-PUP" IS FOUR STAR ENTERTAINMENT GUARANTEED TO BEAT ANY BLACK-OUT
SETON MARGRAVE - "DAILY MAI...

I ENJOYED EVERY MINUTE OF THIS FILM. I AM LOOKING FORWARD TO SEEING GLORIA JEAN AGAIN.
Isolene Thompson "SUNDAY EXPR...
Paul Holt. "DAILY EXPRESS."

GLORIA JEAN HAS A TRUE, LOVELY SINGING VOICE.
C. A. Lejeune. "THE OBSERVER."

GLORIA DISPLAYS A GRAND SENSE OF COMEDY, AND SINGS LIKE ... PRIMA DONNA
Harris Deans "SUNDAY GR...

GLORIA HAS ALL IT TAKES TO MAKE A STAR.
"NEWS OF THE WORLD."

IT'S A DELIGHTFUL PICTURE PRE... SENTING A NEW STAR—GLO... JEAN.
A. Jympson Harman "EVENING...

GLORIA JEAN GOES OVER BIG I... "THE UNDERPUP".
"REYNOLDS NEWS...

Pleases the Press

DELIGHTFUL FILM WITH NEW FIND, ELEVEN-YEAR-OLD SINGING STAR GLORIA JEAN, WHO'S A BIG ASSET TO THE SCREEN, AND SHOULD BE FINANCIALLY VERY USEFUL AS A BOX-OFFICE DRAW.
Joyce Jeffreys. "SUNDAY PICTORIAL."

PAUL HOLT'S SHOW CHART

FILMS (West End)	Fair	Promising	Good	Excellent	Outstanding
The Under Pup					
[illegible]					
[illegible]					
[illegible]					
[illegible]					

A NEW DEANNA IS ON THE WAY. SHE'S SUGAR AND SPICE, AND ALL THAT'S NICE.
Moore Raymond. "SUNDAY DISPATCH."

"THE UNDERPUP" HAS TURNED OUT A 100 PER CENT SUCCESS, LITTLE GLORIA JEAN WILL SOON BE ONE OF YOUR FAVOURITE STARS.
Reginald Whitley "THE DAILY MIRROR"

GLORIA SINGS HER WAY INTO YOUR HEART.
George Munro. "EMPIRE NEWS."

GLORIA JEAN'S SUCCE... 'THE DA... & MC... TELEGRA... ...NG POST

RELEASED DEC. 25TH. 1939 A UNIVERSAL PICTUR...

GFD
GENERAL FILM DISTRIBUTORS LTD 127-133 WARDOUR ST LONDON W.1 Telephone: GERRARD 7211

PROPOSED EDINBURGH BRANCH
See page 8

Kinematograph WEEKLY

No. 1703 Thursday, December 7, 1939. Vol. 274

"IDEAL KINEMA" WITH THIS ISSUE

KINEMAS WILL BRIGHTEN THE BLACK-OUT

Scotland Yard Approves New Lighting Plan

SIGNS LIMITED IN SIZE, VISIBILITY AND LOCATION

ILLUMINATED SIGNS ARE TO REAPPEAR ON THE KINEMA FRONT.

The fact that the Government insists upon drastic screening and also the degree of illumination and size of the sign are similarly restricted does not unduly distress exhibitors.

They regard it as another step towards the return to a degree of normality in war time so significantly heralded by the extension of closing hours.

THIS LATEST CONCESSION AROSE FROM THE APPLICATION MADE BY THE C.E.A. FOR THE ADAPTATION TO THE KINEMA OF THE NEW SHOP-WINDOW LIGHTING REGULATIONS.

On Tuesday following a meeting between the C.E.A. and Scotland Yard, a Committee was appointed for the purpose of defining and authorising standard illumination for theatre lobbies and foyers.

Following upon the publication by the Minister of Home Security of new regulations for illuminated signs, relaxing some of the earlier restrictions, exhibitors in the Central London area met Winston V. Wastie, of New Scotland Yard, on Tuesday morning to discuss the application of the regulations to kinemas.

The meeting took place at Broadmead House under the chairmanship of S. Hart, of Gaumont-British Engineers' Department, in the absence of Commander Jarratt.

Many questions relating to details were fully explored, and for the purpose of considering the special problem of kinemas, particularly in regard to the possibility of improved lobby and vestibule lighting, a liaison committee was appointed consisting of Messrs. Hart (chairman), Raymond, Crow, Morgan, and Champion to contact Mr. Wastie for the purpose both of defining and authorising such types of illumination.

This collaboration between the committee and Mr. Wastie is to be put into effect immediately so that the subject of kinema illumination may be considered for the whole of the Metropolitan Police area.

Present at the meeting were: S. Still, London Pavilion; A. Barlow, London Pavilion; N. Feldman, Monseigneur News Theatre; C. C. Prestman, Plaza, Piccadilly; E. S. Luke, Leicester Square Theatre; C. Raymond and J. Morgan, Empire and Ritz; H. Champion, Warner Theatre; B. Clavering, Moulin Rouge, Cameo, Charing Cross, Cameo, Victoria; W. H. Thornton and L. C. Farlow, Odeon; A. S. Moss, Regal; S. Hart, Gaumont-British; Thomas France and Arthur Taylor, London and Home Counties branch, C.E.A.; W. R. Fuller, General Secretary, C.E.A., and R. V. Crow, Technical Department, C.E.A.

The method of applying the new regulations to the Central London area will undoubtedly be accepted as guiding their application by police authorities in the provinces.

The regulations contained in A.R.P. Department circular 318/1939 allow illuminated signs to be displayed in shops, hotels, restaurants and places of public entertainment on the following conditions:—

The total area of the sign must not exceed 3 ft. in width and 2 ft. in height, and the maximum aggregate area of the illuminated letters or symbols must not exceed 144 sq. in.

(NOTE.—This represents in average block letters eight letters 6 in. high, twelve

Continued on page 5

H.O. RULES DEBATE AT BRISTOL

KINEMAS AND EVACUEE PERFORMANCES

A special meeting of the Bristol branch, called to consider the application of the Home Office rules as regards kinemas in the territory, was held on Tuesday.

The immediate business was to discuss the new conditions suggested by the Chief Constable, and it was decided that exhibitors should consult local superintendents of police regarding the interpretation of the regulations. In the event of any difficulty, the association could then take up the point with the Chief Constable.

Shows for Evacuees

In respect to the exhibition of sub-standard shows to evacuated children in the area, as proposed by the Ministry of Information, the point was urged that local exhibitors should have the first opportunity of providing shows. This they could do more cheaply if suitable transport arrangements were made, than if entertainments had to be organised in villages in which there were only small numbers of children.

It was decided that the Secretary should write to members in the branch area who might be affected, asking if they had any objections to the proposal. The General Secretary of the C.E.A. is also to be approached for help in finding out the total number of children to be catered for under the scheme.

SATURDAY MATINEES FOR CHILDREN

Exhibitors Decline Responsibility

Eastbourne Corporation recently suggested the opening of kinemas on Saturday mornings for the benefit of evacuees. At the meeting of the Corporation Evacuation Committee, the Town Clerk submitted a letter from the licensee of the Picturedrome stating that he was not prepared to open the kinema on Saturday mornings but suggesting that there should be Sunday performances. The Town Clerk also submitted letters from the licensees of the Plaza and Tivoli kinemas to the effect that they were not prepared to open on Saturday mornings.

He further submitted a letter from Associated British Cinemas, Ltd., stating that the company was agreeable to the running of special Saturday matinées at the Luxor kinema provided the Corporation would provide a sufficient number of adults who could look after the children in the event of any necessity arising.

The Committee decided to take no further action in the matter at present.

BELFAST KINEMA GUTTED

Alhambra Cinema Theatre, Belfast, built in 1872, was burned out on December 3.

The building was well alight when the outbreak was discovered, and the brigade concentrated on saving adjoining property.

BLACK-OUT PAY-BOX

In order to obviate the formation of queues a new pay-box has been installed at the entrance of the Regent, Bristol, for the benefit of balcony patrons during the black-out hours.

MARK OSTRER,
Chairman of Gainsborough Pictures

XMAS DAY OPENING

DEPLORED BY GUILD OF PROJECTIONISTS

A fear lest complacency by kinema staffs regarding Christmas Day opening would lead to regular opening in future years on Christmas Day was expressed by London Guild members at last Sunday's meeting.

Members expressed agreement with Christmas Day opening where it was a matter of entertaining troops.

Purely voluntary staffs should be employed, and they should be compensated by extra pay and Boxing Day off.

Another member stated that he and his staff had agreed to work, provided men in uniform were admitted free of charge.

The president, S. J. Perry, said he believed West End kinemas would not open on Christmas Day; if he were asked to do so he would because otherwise he would be letting down his theatre, which, with other West End kinemas, had lost a lot of money through the black-out restrictions.

TRIBUTE TO B.K.S. STANDING

Advice Sought for Studio Plant

In connection with proposals for the erection of studios and laboratories at Berne, Switzerland (details of which were exclusively published in last week's KINE), the British Kinematograph Society has been invited to advise on the lay-out and equipment. This invitation arose out of the fact that, after consideration of all European studios, it was felt that British studios provided the best model to follow.

The following *ad hoc* committee has been appointed to examine the plans and specifications, and to advise on all matters relating to lay-out, construction and equipment: M. F. Cooper (Merton Park Studios) S. G. Double (Ealing Studios), D. H. Geary (W. Vinten, Ltd.), F. G. Gunn (Technicolor, Ltd.), R. Terraneau (George Humphries and Co., Ltd.), I. D. Wratten (Kodak, Ltd.).

Gainsborough Pictures' Loss

DEBIT BALANCE NOW £137,000

Only Two Films Made Last Year

THE report of Gainsborough Pictures (1928), Ltd., for the year to June 30 last, states that the Directors regret that two films released during the year, being the only films produced during the last two years in which the company participated in the cost, have not been successful. As a result, the profit for the year from the company's other activities have been more than absorbed in making provision for the loss sustained on these two films.

The company's studio and equipment have been let on lease since the early part of 1939, and the rent received up to June 30 last is included in the accounts to that date.

The trading loss for the year, after making provision for the loss on the two films, amounts to £1,266, to which has to be added interest and depreciation written off, £11,180, so that the net loss for the year is £12,446, which, added to the debit balance of £124,560 brought forward makes a total debit balance on Profit and Loss Account of £137,006.

The Directors have waived their fees for the year under review.

Among the balance-sheet assets the item, films in production £98,174, has been reduced to £34,470, while the fixed assets have been reduced to £44,351 by depreciation written off, £7,487. Debtors, deposits and repayments are up from £2,836 to £25,955. Among the liabilities, loans and advances are down from £109,979 to £48,812.

Electricity Costs

C.E.A. to See Deputy Commissioner

A C.E.A. deputation is to wait upon J. M. Kennedy, Deputy Chairman of the Electricity Commission, to-morrow (Friday) to present a petition setting forth hardships and inconsistencies in the cost of electric current as they affect exhibitors.

The petition embodies complaints which have been voiced at C.E.A. branch meetings up and down the country.

LANCASTER CONCESSION

An application from the Union Cinemas, Ltd., to the Lancaster City Council last week, asking for a concession with regard to maximum demand, owing to the fact that all kinemas were compulsorily closed at the outbreak of war, was approved by the Lancaster City electrical engineer.

It was resolved that the request be granted in respect of the Union kinemas and also all other kinemas in the city.

CHARITY REQUESTS AT DUNDEE

Exhibitors Overwhelmed

The Dundee section of the Scottish C.E.A. branch met on Tuesday and considered two questions which the war has brought home to members.

In the first place they have been swamped with applications for assistance in war charities and other similar efforts. It was decided to appoint a sub-committee to consider future appeals of an emergency nature. This will consist of: F. Carter Linay, chairman, — Hamilton, vice-chairman, Miss Minnie McIntosh, secretary.

The section itself is considering what part it can play with giving organised support.

Training the Staffs

It was reported that the third First Aid Class for employees was proceeding satisfactorily, and expected to finish its course in January.

A proposal was made that a fourth should be started, and also a gas-training class. This was rendered necessary because of staff changes.

Business Good

Business, it was reported, was generally good, in spite of the war and the black-out. Dundee itself has been helped by the extra hour, in view of the fact that many of the people in the city are regularly working late.

AT LIME GROVE

Lockwood Film Starting

Margaret Lockwood is heroine of the new Gainsborough subject to be begun on December 18 at the Lime Grove studios, Shepherd's Bush.

Carol Reed is directing, and the title is not finally decided. Naunton Wayne and Basil Radford will form a comedy team—following their success in "The Lady Vanishes" and in their current theatre farce, "Giving the Bride Away," at the St. Martin's.

FILMS COUNCIL ANXIETY FOR BRITISH PRODUCTION

Ginger Committee Set Up

A COMMITTEE of seven, whose task is to expedite action to meet the war time requirements of the British film industry was appointed by the Cinematograph Films Council at its meeting on Tuesday.

The committee will consist of Sir Frederick Whyte (chairman), Professor Arnold Plant, D. E. Griffiths, Captain the Hon. R. Norton, Commander A. W. Jarratt, G. H. Elvin, and a further member with financial and economic experience is to be appointed.

The fact that this financial and economic expert has been included, as well as Professor Plant, suggests that among the tasks of the new committee will be that of examining and recommending schemes for financing British production.

Professor Plant, who is a member of the Films Council, is Professor of Commerce (with special reference to business administration) in the London University. He formerly held a similar post in Cape Town.

It is understood that at Tuesday's meeting opposition was expressed by the Council to the ending of the Films Act on March next, and the setting up of the committee followed logically upon this.

In view of the progress of the co-operative production proposals deliberated upon by exhibitors and producers in joint conference, this scheme is certain to occupy the attention of the new committee.

Other schemes, including, we believe, the establishment of a credit bank, will also come before it.

KINEMATOGRAPH WEEKLY

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THE KINEMAS' CHRISTMAS

CHRISTMAS DAY opening is never a very clear issue, and we hear plenty of pro and con arguments every year. No exhibitor wants to turn money away, and therefore if there is the slightest expectation of business he will—where allowed—do what he can to cash in on the public appetite for entertainment.

There is, however, another consideration than this obvious one. In comparatively few territories is there any insistent request that has to be satisfied—on the other hand, it is frequently necessary to take such measures that the supply will stimulate the demand.

Year after year we have heard the familiar arguments about the unwillingness of kinema staffs to be brought from their homes on the one day when they look forward to the family gathering; we are not very much impressed by this plea, because in the entertainment Industry, in the newspaper world, in various forms of utility service, questions of private preference are subsidiary to professional duties.

As a reminder of the general public's attitude, however, this desire of the employee for his own fireside is important, for he expresses the very widespread instincts of his class, which in its turn epitomises the taste of the British public as a whole.

When we add the limitation of travel facilities, and realise how this is hampered more than ever during the shortest days of the year by strict black-out regulations, it will not be difficult to see that the balanced judgment must acknowledge the accepted decision, already made by the public, that Christmas Day is not a kinema day.

There may be certain areas in which the ordinary British prejudices and traditions do not apply; in those cases a man whose business success has been built up by his accurate understanding of his patrons' taste will no doubt feel justified in arranging to open. As regards the country as a whole, we believe an effort to institute national Christmas Day opening would be wasted.

LITTLE BY LITTLE

LONDON is a pretty gloomy place after dark nowadays, and people realise as never before how much they owe to the kinemas, which in happier times gave a bright and colourful character to the most humdrum of streets.

We are now to be granted a little of that commodity all in this Industry, from scenarists to architects, strive after—light relief. Never before have we realised how welcome it will be.

There is but slight relaxation promised yet, but in comparison with the strictly enforced rules demanding utter darkness the concessions proposed will be like a breath of fresh air in an unventilated room.

We shall look upon the black-out almost with a twisted sort of affection—the affection of the man suffering from toothache, who appreciated it because it was so lovely when it left off.

We are a big distance from the Great White Way in more than one sense of the term, and there is little expectation of any real advance in the matter of lighting until the war is over. But all things are relative, and it is in comparison with the present complete black-out that we have to look at the advance that has been promised.

OLIVER BELL

Long Shots

GOLDWYN AND U.A.—W.R.F.'s QUICK WORK—NEW ROLE FOR NIVEN—ODEON'S LEEDS SITE—TRYING OUT "JAIL BIRDS"—COSTER'S PRESERVE

I HAVE been waiting with considerable interest for amplification of the cable I printed last week which suggested that Sam Goldwyn might release future pictures through R.K.O. or Paramount. There are a few more details in the mail which has just arrived, but evidently very little has developed in a definite direction.

MAX D. STEUER, Goldwyn's attorney, is understood to be at the back of his restlessness, but to put up a suggestion like this and to carry it out are by no means the same thing. I believe U.A. would agree to a rearrangement of the releases on the lines suggested if he sells out at the price he bought in.

FAILING this, it was pointed out by Murray Silverstone at a recent board meeting that the company held an exclusive contract with Goldwyn and his pictures which did not expire until 1945. The position is not a simple one, and as it is an important matter for U.A., Sam Goldwyn, and the exhibitor alike, a clear statement is anxiously looked for for everybody's sake.

JUST received word from Maxie Thorpe that Joe Friedman reached Bermuda on Tuesday. He is expected to arrive at Lisbon to-day, Thursday, and at London on Friday. When you talk of the time for an Atlantic crossing, the *Clipper* is certainly well named.

THE meeting of Central London exhibitors with a representative of Scotland Yard on Tuesday to discuss kinema lighting possibilities in view of relaxed regulations was the result of a bit of rapid thinking and working on the part of the C.E.A. General Secretary.

OVER the week-end the announcement was made by the Home Security department that relaxations in restrictions on illuminated signs would become effective. By midday on Monday W. R. Fuller had contacted Scotland Yard (the police authorities having to administer the new regulations) and arranged a meeting. 'Phone messages to the theatre managements followed, and within 24 hours the Committee was sitting with the Scotland Yard representative discussing the matter.

THE liaison committee which was formed as a result of the meeting ought to be very helpful. How useful such bodies are can be gathered by the way in which the West End managers' advisory committee was able to put its case for later closing hours and secure from the authorities extended times for closing.

THERE was something more than conventional politeness behind the welcome extended last week to David Niven. The Goldwyn star in whose honour United Artists revived the pre-war glories of a cocktail party was not enjoying the usual busman's holiday of a star, but had travelled from Hollywood to place his former military experience in the Highland Light Infantry at the service of his country. He hopes to get into the Air Force and to do so he has cheerfully sacrificed £40,000 a year.

TUESDAY'S meeting of the Cinematograph Films Council occupied both the morning and the afternoon. Suggestions for extending the present Quota Act beyond March 31 and questions of credit restrictions were among the subjects before the meeting.

OLIVER BELL'S retransfer to the British Film Institute was the response to a plea for his services due to the determination to carry on the Institute work with vigour. No thought of a hesitating policy entered the minds of the Governors, who have seen an opportunity for service in organising the supply of films to teachers in areas in which evacuated children have been sent and are embracing that opportunity with boldness.

ONE of the points seized upon by the keen-minded when studying the recent Paramount-Odeon deal was what would happen to the project to build an Odeon in Leeds, now that the Paramount there had been acquired under the deal.

NO official announcement has been made whether the scheme will be shelved or carried on. It is understood, however, that permission to use the whole of the site as a public car park—instead of just part of the site, as has been the case for some time past—applies for the duration of the war. The site was purchased by the Odeon interests in April, 1937, from the Leeds Corporation for over £54,000. The site had been cleared before the outbreak of hostilities, but no structural work had begun.

THANKS to the smart co-operation of Michael Balcon and Ealing technicians, Ben Henry is able to announce that George Formby's last film, shooting on which was only completed a day or two back, has been booked to start a run to-morrow (Friday) at the Leicester Square Theatre.

SINCE Czecho-Slovakia was so wantonly invaded, Poland and Finland have suffered from the new totalitarian "protection" technique. But the Czech invasion still stirs our indignation, and yesterday's Press view of "The Rape of Czecho-Slovakia," which Anglo-American Film Corporation arranged, brought home to all who saw it the heartlessness of jackboot warfare. Dr. Benes, Jan Masaryk and members of the Legation were present. Much of the material of the film was smuggled out of the country, and Jiri Weiss, who directed, has used it cleverly in this epic feature, glorifying democracy and national independence. It opens its London run at the Leicester Square Theatre to-morrow (Friday).

LAST Friday evening Butcher's "Jail Birds" had a successful try-out at a popular South London hall. The feature temporarily shelved for the sneak view was "Music Hall Parade," another Butcher's winner. Incidentally, both pictures were directed by Oswald Mitchell. To have two films shown in one house on the same day, and cast-iron propositions at that, is, we believe, a unique experience for any director, British or otherwise. Here's handing it to F. W. Baker and Oswald Mitchell.

AN avoidance of the inconvenience of evening transport has been achieved by the Royal Society of Arts by fixing Dr. D. A. Spencer's paper on colour photography for 2.30 p.m. next Wednesday instead of the evening. Dr. Spencer has few equals in knowledge of colour photography, and he is to illustrate his lecture with a film and lantern slides. It will be remembered that the lecturer was down to speak to the British Association in September, but the outbreak of war forbade.

NOW that pigeons are "in the air" once more as carriers of Army messages from properly established pigeon lofts, the decision of Sir William Jury to dispose of his pigeon stud is of wide importance beyond the confines of the usually restricted pigeon world.

FEW visitors to Sir William's office in Tower Street in former days came away uninstructed in the various breeds of pigeons, their characteristics and their uses. In the pigeon world Sir William was as great an authority as in the film world.

I DO not know of any death which has caused such genuine sorrow among technicians as that of Leslie Eveleigh. The most likeable of men, he had had in recent years much more than his share of bad fortune. A period of unemployment, a serious operation, the illness and death of his wife, to whom he was passionately devoted, and a recurrence of internal trouble which his operation had not entirely cleared away were the aggravating causes contributing to his sad end.

THOSE who had the privilege of friendship with him will remember him as a hearty good fellow, full, in the old days, of a contagious cheeriness, and during the past 12 months forcing himself at times to simulate the gay conversation of an earlier time. We of the KINE. are saddened by his passing.

ILL-LUCK seems to haunt any effort to establish a national memorial to William Friese-Greene. If hostilities had not broken out this autumn would have seen an appeal launched. The Bristol committee had prepared a scheme for a campaign, starting with a luncheon to which leading members of the film Industry would have been invited. At this function, the form which it was suggested the memorial should take would have been announced.

OWING to the present situation, and the fact that so many appeals are being made to the public at the present time for things connected with the war, the scheme has had to be postponed until some time in the future when conditions are more favourable.

WHEN one of our most readable newspaper men and level-headed film critics decides to write a book dealing with the victims of various stories covered during 18 years' experience it would be surprising if the film failed to assume an important position in his reminiscences. In "Friends in Aspic," Ian Coster has preserved admirable likenesses at the same time as revealing little-known characteristics of many well-known persons in films.

I AM willing to forgive the banality of "Fun in the Studios" for the many delightful cameos of scenes behind the sequences which that chapter affords. It reveals Alfred Hitchcock as the arch-practical joker of the films with the cruder methods of Monty Banks appearing merely as "also rans." There is also a revelation of the murky past when Charlie Raymond, now of the Empire, acted as compère to the silents, way back in Boston.

AMONG other film personalities so aptly pickled by Coster are Gracie Fields, Bruce Lockhart, whose thrilling real life experiences were filmed under the catch-penny title, "Loves of a British Agent," Alexander Korda, who in those far-off days in Hungary proved his competence by producing daily a four-reel picture at a cost of £25! George Arliss is revealed as unapproachable, and there is mention of Widgey Newman's great scoop in persuading Rudyard Kipling to visit Wardour Street to see the film of "Thy Servant a Dog"—a scoop which was ignored by all Fleet Street.

THESE are but a few of the amusing and amazing personages who flit through Costers' intriguing book, which I can confidently recommend to every member of the Trade and his friends. It is published by John Miles.

A REQUEST has reached the KINE. from a reader for the loan of a copy of Terry Ramsaye's "A Million and One Nights," which is out of print. The inquirer is W. H. Parker, "Mont Fleuri," 12, Chambercombe Park Terrace, Ilfracombe, North Devon.

WHEN a young member of the Odeon Mickey Mouse Club at Weston-super-Mare, Johnny Carbery, had a birthday recently, he decided to celebrate it by inviting 40 London children who had been evacuated to Weston to attend the children's matinée performance at the Odeon at his expense. He brought the kiddies to the kinema and paid for their admittance, and gave each one a bag of sweets. Later it transpired that the cost of the treat had been met out of money which Johnny had been saving to buy himself a cowboy outfit.

THIS fact coming to the notice of Oscar Deutsch, the Odeon chief, with his usual generosity, decided that the boy should have his cowboy outfit all the same. If possible, O. D. will present it to Johnny personally at the Weston-super-Mare house.

I HAVE already mentioned the reunion dinner that has been arranged by the London Cinema Luncheon Club, and only wish to add here that the time and place have been definitely settled. It is to be at the Savoy, at 6.15 on Tuesday, December 19, and all I want to do here and now is to advise those who have not already applied for tickets to do so at once.

ARTHUR TAYLOR is, of course, the secretary, and he warns me that space is not unlimited, which means that those who delay may find themselves out of luck. With official celebrations kicked on the head by Mr. Hitler, most of us have a particularly warm welcome for very unofficial gathering and will consider a guinea well spent on so convivial occasion.

ONE distinction possessed by Campbell Gullan, who died last week, was that of being the director of the first film made by a British firm in Hollywood, sponsored by G. B. Samuelson. Gullan was a versatile actor and producer, and a very busy player in silent films. He appeared in the original cast of "Damaged Goods" with Ronald Colman. In 1930 he directed "Caste," and has played many screen rôles with distinction.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Herald

JOSEPH FRIEDMAN, before "Clippering" to London, said the average decrease in European business of U.S. companies is 30 per cent.; in the large cities 40 per cent., in the provinces 20 per cent.

WARNER profit year ended August 26 $1,740,907; comparing with previous year's $1,929,721.

RCA develops new television field equipment mobile as newsreel camera outfit for NBC; it weighs a tenth of present units and costs a fifth.

Close-Ups

By

Screencomber

MISSING

THIS being known far and wide, throughout the whole length and breadth of Long Acre, as Hangover Wednesday, Screencomber, one of our most conscientious and meticulous observers of feast days and holidays, has been missing during the entire course of the day and, from the whole aforementioned length and breadth of Long Acre, and while, no doubt, his entire length and breadth is laid out somewhere in the district. Be that as it may, the paper must go to press. We are, therefore, running a Guest Column this week, many notable members of the Trade having agreed to contribute. Here they come.

FROM A PUBLICITY MAN

I HAVE been invited to write something funny for this column. . . . Well, it's a funny thing, but they have just picked on me at a time when Slieberslider Productions have reached a new high in the way of product. To say that Slieberslider's is the tops would be putting it mildly. Probably never before in the history of the Trade has Slieberslider come across with such a consistently and undeniably outstanding line-up of meritorious and exceptional top-liners as the company now has the honour to present to the Trade. Last year was a year of winners for Slieberslider, this year will send the company down in Trade history as the salvation of the exhibitors. . . . It's a funny thing but . . . (ten pages of closely written copy have been eliminated because of pressure on space, but briefly, Slieberslider's seem to be sitting on top of the world).

FROM A TRADE GOSSIPER

WHEN dear old Ray asked dear old Cart if I would be willing to contribute a few lines to help my dear old pal Screeny, I was naturally only too pleased to help the dear old scout. Nice to see some of the old friendly faces around again, and grand to have a quiet crack about things in general. Naturally I have a number of good stories up my sleeve, but you know how those things are and when jolly old Bert and that grand old warrior Wilberforce asks you to hold up for a day or two, well, I ask you fellows, what's a poor gossiper to do? Anyhow, when the story breaks you can bet your bottom dollar that I'll be claiming it as mine whatever it is, so for the time being, mum's the word. Dear old Albert, jolly old William, grand old Cyril, lucky Alphonse. So long for the present, and don't forget I'll be spilling the beans just as soon as the deal comes through. Jolly old pals and that sort of thing.

FROM AN ASSISTANT DIRECTOR

MR. BUGMAYER very kindly instructed me to write a few lines for this column and, of course, as I am always only too anxious to do whatever Mr. Bugmayer asks, I answered, naturally enough: "Why, certainly, Mr. Bugmayer, of course, Mr. Bugmayer, sir—that is Mr. Bugmayer, if you will grant me the liberty of calling you sir, Mr. Bugmayer." So I said "yes" to Mr. Bugmayer, and as Mr. Bugmayer wished it, here I am contributing my humble little bit in accordance with the instructions of dear Mr. Bugmayer, but without any offence to Mr. Bugmayer, it's getting late and, as I'm tired, maybe he'll pardon me if I now go off to the land of nod.

AN EXHIBITOR WRITES

SO you want me to write something funny—the way Trade is to-day! That's funny enough in itself, that's if you've got a sense of humour and the only people I meet with a sense of humour these days are the renters' travellers and the prices they're still asking for pictures either shows that they're crazy or their sense of humour is a particularly warped one.

And the business I do with these self-same pictures certainly appeals to my sense of tragedy. And now here's that funny story I promised you. It goes like this: "There was once a kind-hearted renter. . . ." Funny?—sorry, I thought you said phoney.

WANDERER'S RETURN

Weaving and winding down the street
Our wandering lad comes back,
Moving unsteadily on his feet
Pacing, retracing his track.

Dazed and tired from overstrain,
Claiming we work him too hard,
Breath of the brewery or of the drain,
Police on each arm form a guard.

Bawling his songs with raucous yell,
Screaming in uncertain rhyme,
What is that number we all know so well?
"Screencomber's Closing Time."

FORCE OF HABIT

The small screen descended obscuring the Fleet
We're screening *The Goliath* they told Arthur Jarratt.
He said: "Though I think that your tastes are neat,
"If the screen *The Goliath* then *The Slasher* will bar it."

Included among the stars of PATHETONE PARADE OF 1940, are Albert Sandler, Two Leslies, Norman Long, Teddie Brown Nosmo King, Robert Wilson, Robb Wilton, Tommy Handley and Ronald Frankau, Mantovani and his Tipica Orchestra. This Pathe production is to be shown at the New Gallery on Friday, at 11.30 a.m.

FILMS FOR EVACUATED CHILDREN

B.F.I. Organising a Service

OLIVER BELL'S NEW JOB

Demands upon the British Film Institute to organise a scheme of film education in reception areas for children has led the Institute to recall Oliver Bell from the Ministry of Information to deal with the problem.

Despite the prospect of a non-increasing income during the next year or so, the Governors of the Institute have decided to meet this new challenge and provide films on a circulating library basis for centres where evacuated children have to be taught.

The Institute is assisting by giving help and advice on the choice of programmes and by booking films for harassed teachers who have neither the knowledge nor the time to do this for themselves. Already some twenty-five different programmes suitable for varying types of audiences are being arranged, booked and despatched each week, and the number is steadily increasing.

The Institute's next objective is to try to organise these scattered teachers using films into small groups round which each programme can be passed. The advantages of such a system is the economy of time and money and resultant convenience.

Sir William Brass, speaking at the annual meeting of the Institute, said, "I can only hope that education authorities will respond to our advances and recognise that at the present time the film has a great part to play in providing education in circumstances which are not too good."

Sir William Brass also announced that, in spite of the war, Switzerland had signified her intention of joining the International Federation of Film Archives. This organisation, of which the National Film Library of the British Film Institute is a founder member, exists to co-ordinate the activities of those national bodies which are seeking to preserve films of historical interest for future generations.

Continued from page 3

Better Kinema Illumination

OFFICIAL STANDARDS OF BRIGHTNESS

Suitable Fittings

letters 5 in. high, eighteen letters 4 in. high, thirty-two letters 3 in. high, seventy-two letters 2 in. high.)

The letters or symbols may be illuminated so that:—

(*a*) The maximum brightness at any point does not exceed 0.02 equivalent foot-candles.

(*b*) The sign is inconspicuous at a distance of 100 ft.

Flashing signs may not be used.

The sign must be so constructed that, when illuminated, no light is visible other than from the illuminated letters or symbols.

The sign must be mounted so that the face is vertical and must be placed inside a window or within a doorway.

Number of Signs

The number of signs displayed must not be greater than the number of entrances normally used by the public.

(NOTE.—In the case of entrances serving more than one shop, etc., the total area of all signs displayed must conform with paragraph 1.)

No sign may be displayed above the ground floor.

The sign may be illuminated only when the premises are open to the public or, in the case of a shop, at a time when customers may be served in the shop.

The sign must be extinguished immediately an air raid warning is sounded.

A further circular (A.R.P. Department Circular 319/1939) authorises a measure of lighting for shop window display as an experiment to help Christmas shopping.

Two alternative methods of lighting a shop window are referred to in the circular, one of these being by means of illuminated display cabinets complying with Specification BS/ARP 35. This specification has now been published by the British Standards Institution.

Standard Display Cabinets

Three sizes of display cabinets have been standardised, having display apertures as follows:—

(1) 1 ft. high by 1 ft. 6 in. wide.
(2) 2 ft. 6 in. high by 2 ft. wide.
(3) 6 ft. high by 3 ft. wide.

Each cabinet is fitted with a lighting fitting of special design to give a light distribution curve as illustrated in the specification.

Illustration showing the design of suitable electric and gas lighting fittings are given.

The cabinets are intended to be placed at the back of the window, facing towards the street, as distinct from the alternative arrangement described in the A.R.P. Circular 319/1939, which makes use of a fitting placed against the window glazing and projecting its light towards the back of the window.

New Theatres

SAM GRAHAM OPENS RIO, SNEINTON

The Rio, Oakdale Road, Sneinton, Nottingham, which was opened last week, has as its managing director Sam Graham.

With a general colour scheme of biscuit and green executed in sprayed texture, with abstract decorative panels, the new kinema is spaciously planned to seat 1,000. To the left of the entrance is an imposing name sign in neon, while specially made golden colour bricks and stone give the building distinction. Steel and reinforced concrete have been used extensively with fire-proof materials.

The architect is Reginald W. Cooper, Nottingham, and the manager is Chas. Woodward, formerly proprietor of the kinema, Hadyn Road, Nottingham.

NEW TAVISTOCK KINEMA

Lady Evelyn Patrick, wife of Mark Patrick, M.P. for the division, on Wednesday, November 29, performed the opening ceremony of Tavistock's new kinema, the Carlton. The theatre, which is situated at the junction of Plymouth Road and Russell Street, is a very handsome one, the architectural features harmonising with the Gothic style of the town's public buildings. The entire proceeds of the first day's performances were given by the proprietors to the Tavistock Hospital.

EMERY MANAGERS' ASSOCIATION

Resumption of Meetings

J. F. Emery Cinema Circuit Managers' Association has resumed activities and held its first meeting since the outbreak of war, at Manchester, a few days ago.

Most of the matters discussed were of a domestic nature. There was some discussion on the subject of collections for various funds organised outside the Trade, for the purpose of sending gifts to the troops. One point of view put forward was that the organisers, such as a newspaper, got the credit for the raising of the money.

WAGES AGREEMENT AT LEEDS

Conciliation Committee Formed

Agreement has now been reached between the representatives of the Leeds branch of the C.E.A. and those of the N.A.T.K.E. in connection with the wages agreement.

Various matters appertaining to grading and conditions were raised at a recent meeting of the branch and referred back to the special sub-committee which had already engaged in prolonged discussions with T. O'Brien, secretary of the N.A.T.K.E.

When the two parties met last Friday, H. Littlewood, secretary of the local branch, was present along with other officials of the employees.

The KINEMA representative of Leeds understands that a number of kinemas have put forward claims for regrading, and that practically all matters at issue were agreed upon with unanimity. One or two minor questions only remained for the consideration of Mr. O'Brien.

Jack Prendergast, chairman of the Leeds branch, expresses himself very happy indeed about the friendly spirit in which the whole of the negotiations have taken place.

A Conciliation Committee, to which problems that arise can be referred, has been appointed. The C.E.A. representatives of this are Prendergast, C. P. Metcalfe, H. Hopkins, C. Whincup, Prodgers, Horsfall, and E. M. Rush, the branch secretary.

FILMS FOR TROOPS OVERSEAS

Exchange System Working Well

Film shows for the troops, free in France, are run in this country at a nominal charge. The decision to do this has been reached by N.A.A.F.I. to meet part of the huge cost of distribution and screening. Variety and theatrical entertainments are run in the same way.

Interviewed by a KINE. representative, Ben Henry, A.B.F.D. sales chief, who is responsible for booking film programmes for screening to soldiers, said: "The charge made is a nominal one and covers part only—in some cases less than a third—of the total expenses of providing the entertainment."

"Reports from France," continued Mr. Henry, "tell how warmly the film shows there are appreciated. Both 35-mm. and 16-mm. gauge are used and some of the best subjects have been reduced to 16 mm. with good results. The exchange system is working well and films are making their rounds from one centre to another without a hitch.

"One mobile kinema unit has given 22 shows in France."

N.A.T.K.E. APPEAL TO MINISTER

Asked to Aid in Negotiations

On Tuesday A. PEARSON asked the Minister of Labour whether he had considered the communication from T. O'Brien, general secretary of the N.A.T.K.E., seeking the good offices of the Minister of Labour in bringing about a meeting between kinema exhibitors and their employees in Pontypridd, Glam, so that joint negotiations may proceed in order to settle the grievances of the employees.

Ernest Brown said a letter had been sent to the Association on November 27 stating that the industrial relations officers for Wales would take such action as might be possible to bring about a settlement.

DARWEN EXHIBITOR PASSES

John Sharples (69), of Darwen, who died on December 1, was for many years manager of the Olympia, Darwen, and later became lessee of the Public Hall.

He afterwards took charge of the Palace, Oswaldtwistle, and retired two years ago.

Mr. Sharples was a member of Darwen Central Conservative Club. He leaves a widow and daughter.

Showing Next Week in London

Astoria.—"Andy Hardy Gets Spring Fever" (M-G-M).

Davis, Croydon.—"The Modern Miracle" (20th-Fox) and "Double Crime in the Maginot Line" (U.A.).

Dominion.—"Stanley and Livingstone" (20th-Fox).

Embassy.—"The Sisters" (Warner) and "Carefree" (RKO-Radio).

Empire.—"At the Circus" (M-G-M).

Gaumont.—"In Name Only" and "The Day the Bookies Wept" (RKO-Radio).

Leicester Square.—"Come On, George" (A.B.F.D.).

London Pavilion.—"Eternally Yours" (U.A.).

Metropole.—"Andy Hardy Gets Spring Fever" (M-G-M) and "Let Us Live" (Columbia).

New Victoria.—"Stanley and Livingstone" (20th-Fox) and "Naughty But Nice" (Columbia).

Odeon.—"The Underpup" (G.F.D.).

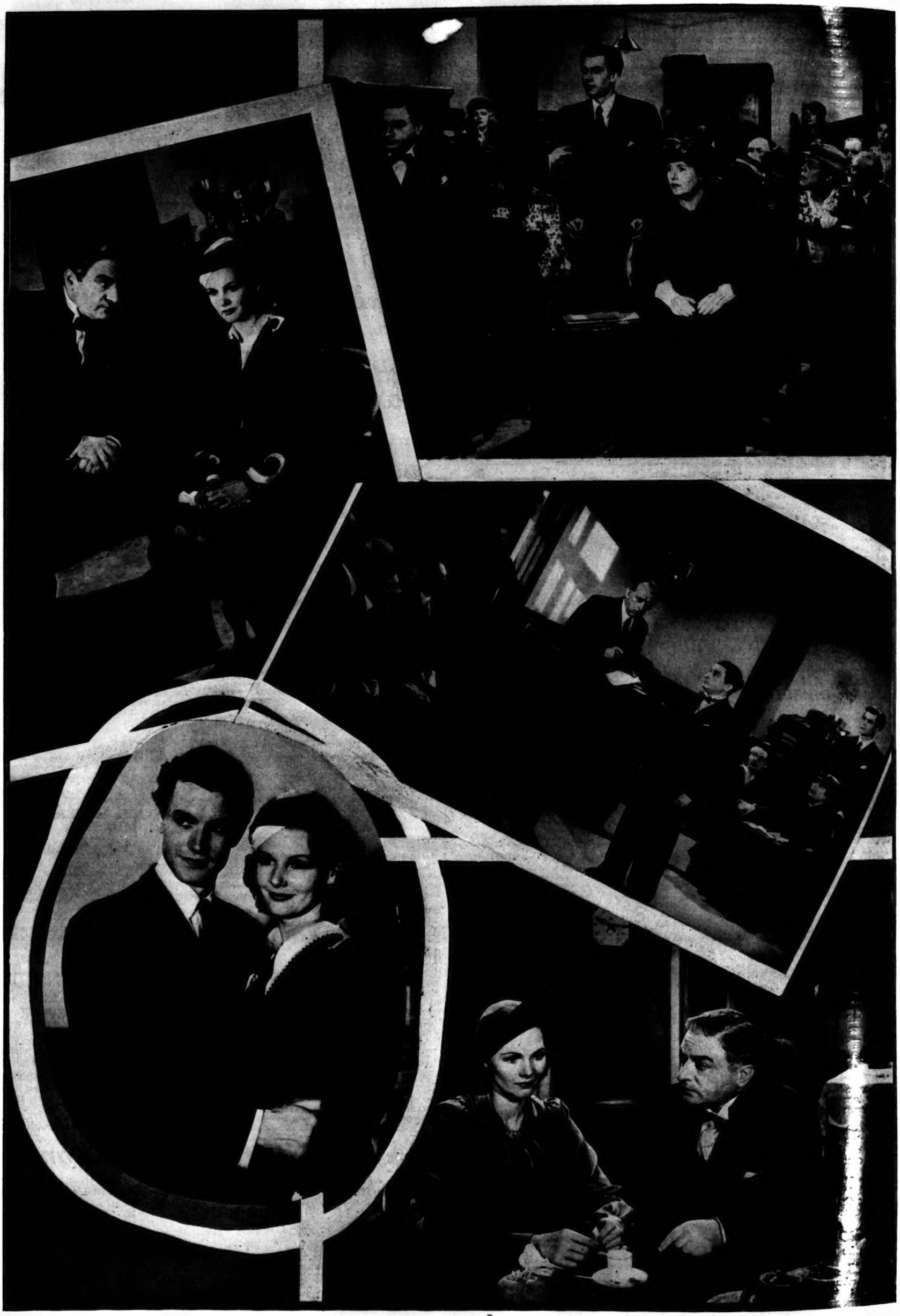
Plaza.—"Disputed Passage" (Paramount).

Ritz.—"Thunder Afloat" (M-G-M).

Stoll.—"The Mikado" (G.F.D.) and "The Hound of the Baskervilles" (20th-Fox).

Warner.—"Juarez" (Warner).

"INQUEST" DATE FIXED



Scenes from INQUEST, starring Elizabeth Allan. This highly dramatic offering was produced by Charter Productions and will be Trade shown by Grand National Pictures on Friday, December 15, at the Cambridge Theatre

LATE HOURS APPROVED FOR WEST END

All Kinemas Permitted to Open until 10.30 p.m.

STAGGERED HOURS PLAN

A FOUR-GROUP plan of staggered hours in the West End which enables kinemas to close at times from 10.30 onwards was put into operation on Saturday last as a result of meetings and deputations to the Home Office and interviews with the Commissioner of Police.

Following the recent deputation of the West End kinemas to the Home Office for relief from 6 p.m. closing, the chairman of the Committee, Commander A. W. Jarratt, and the C.E.A. General Secretary, W. R. Fuller, waited on the Commissioner of Police on Thursday evening to discuss a plan for the staggering of times of finishing the principal picture.

Sir Alexander Maxwell had notified the C.E.A. that the Home Office was prepared, subject to such a staggering arrangement, to consent to the West End kinemas remaining open till normal hours, and a plan finally emerged, after consideration by a meeting, under the chairmanship of Commander Jarratt, at Panton Street, on Friday morning, at which the Empire, Ritz, Odeon, Leicester Square, London Pavilion, Plaza, Carlton, Gaumont and Moulin Rouge were represented.

The Staggered Hours

The Commissioner of Police has agreed to the following staggering, based on the time of finishing the principal picture, the kinemas being placed in four groups:—

Group 1.—Plaza, Odeon, Rialto. Time of finish of big picture, 10.30 p.m.

Group 2.—Warner, Gaumont, and Center (now Moulin Rouge). Time of finish of big picture, 10.40 p.m.

Group 3.—Paris, Pavilion, Leicester Square and Astoria. Time of finish of big picture, 10.50 p.m.

Group 4.—Empire, Ritz, Carlton. Time of finish of big picture, 11.15 p.m.

Groups will alternate subsequent weeks to the other times—e.g., Group 1 takes 10.40 p.m., Group 4 takes 10.30 p.m., etc.

The plan came into operation on Saturday last.

At the meeting on Friday a hearty vote of thanks was proposed to Commander A. W. Jarratt, whose efforts towards the achievement of this result were warmly eulogised by S. F. Ditcham. A vote of thanks was also tendered to W. R. Fuller for his persistent and successful efforts.

These were accorded with acclamation, and it was also resolved to send a letter to Sir Alexander Maxwell, K.C.E., K.B., thanking him warmly for the consideration he had given to solving the many problems of kinema hours in war time.

Losing £30,000 Annually

At a previous meeting with the authorities it was stated by West End exhibitors that kinemas in the central areas were losing at the rate of £25,000 to £30,000 a year each and that if the 6 p.m. closing hour was a fixed Government policy, they would be forced to close their kinemas altogether.

It should be noted that three G.-B. theatres—the Tivoli, New Gallery and Astoria—Paramount's Carlton and the Rialto have remained dark since the outbreak of war. The announcement indicates that the Carlton and Astoria are now to reopen.

Derby Discusses S.O. Plans

AID URGED FROM LOCAL C.E.A.

A FURTHER move on behalf of the campaign for Sunday opening in Derby was made last week when a well-attended meeting held at the Regal decided to forward through the meeting secretary, W. H. Richards ("Kine Weekly"), a request to F. A. Prior, secretary of Notts and Derby branch C.E.A., to proceed with an application to the appropriate local authorities.

L. S. DENTON (Hippodrome Super) expressed the opinion that if they were all of the same mind they could get an Order from the Home Office.

F. J. SMIDMORE (Gaumont Palace) put forward the view that if the Estates Committee granted the application and one or two opposed it they would have to call a town's meeting and also pay for it.

Mr. DENTON: They have already said they agreed with it in principle.

Mr. SMIDMORE: I suggest that we write to Mr. Prior. From what we understand, the Estates Committee have no objection to our opening, but we don't want a town vote.

H. E. BENZEVAL (Regal): It will be necessary to show how many are in favour.

At this point Mr. FELIX (Alexander Cinema) declared unreservedly that he was not in favour of it, saying that after six days they had had enough. He also indicated the difficulty they would have in obtaining films and such matters as transport.

Mr. SMIDMORE: Those things would be altered to meet the new circumstances.

Mr. FELIX: There will be a shortage of carbons before this war is much older.

Mr. SMIDMORE replied that if he himself thought so he would prepare to meet it.

Mr. BENZEVAL intervened to point out that the Birmingham authorities admitted that as a result of Sunday opening young people no longer walked the streets. In Derby at the moment, he added, they had a big floating population of people who were asking for somewhere to go on Sunday nights.

Then on Mr. Felix indicated his wish to fall in with the majority and stand by whatever decision the meeting came to.

The secretary was also instructed to write to the chief constable, inviting his opinion as to cinema ball between the hours of 10.30 and 2 a.m. in aid of local charities and the T.B.F., a request which since the holding of the meeting has been turned down.

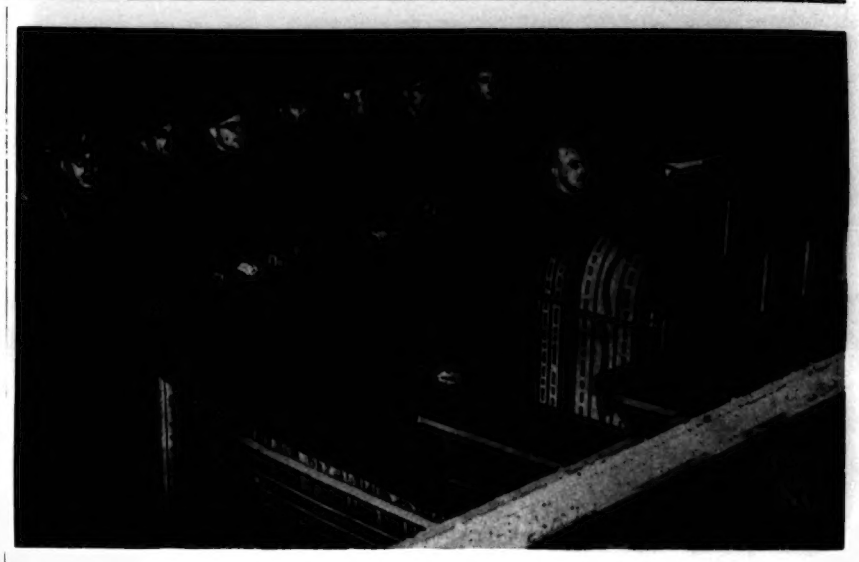
HOME OFFICE RULES FOR SAFETY

INSTRUCTIONS TO EXHIBITORS

Safety regulations for the protection of audiences in places of entertainment have been issued by the Home Office.

They are printed in full on page iii in the "Ideal Kinema" Supplement of this issue.

Owners and managers if they have not already taken steps to comply with the requirements are expected to do so within a reasonable time.



SOLDIERS' SONGS

When Trooper Henson Maw, the well-known kinema organist, was at Derby, manager F. J. Smidmore, of the Gaumont Palace, persuaded him to attend as guest organist for the period. Here is Mr. Maw with a number of his fellow comrades-in-arms leading a community singing session at the kinema

B.K.S. TO RESUME MEETINGS

FIRST DISCUSSION ON DECEMBER 18

The British Kinematograph Society announces that its monthly meetings are to be resumed. The first meeting will consist of the Presidential Address, to be given by A. G. D. West, M.A., B.Sc., and entitled "Recent Technical Progress in the Film Industry." This meeting will be held on Monday, December 18, commencing at 6.45 p.m. Light refreshments will be served from 6.15 p.m.

The meeting will, as usual, be held by courtesy of the G.B. Picture Corporation, at the G.B. Theatre, Film House, Wardour Street. The basement of Film House is approved as an air-raid shelter by the Westminster Council, which insists, however, that every person attending must have his or her gas mask.

Mr. West's paper will provide a valuable review of recent developments in sound, colour, and other directions, and will be illustrated by demonstrations. Invitations to non-members may be obtained on application to the Organising Secretary, Dean House, 2, Dean Street, W.1.

INDEPENDENTS' WAR CRY RAISED IN P.E.P.M.A. REPORT

Quota; Circuits; and Unions Under Review

THE need for the formation of an association of independent exhibitors, free from the influence of the great circuits, is emphasised in the annual report of the Provincial Entertainments Proprietors' and Managers' Association held last week at Manchester, with Percy B. Broadhead in the chair.

Many of the grievances from which the Trade suffers affect the independent proprietor as distinguished from the great syndicates who are in the position more or less of monopolists.

The report, which is signed by P. Percival, the secretary, proceeds to condemn the methods of finance adopted by these monopolists, and the power they exercise to exclude as far as possible the independent exhibitor from the pick of the markets, which have made their names and operations repugnant to the majority of kinema owners.

"This association for long has believed that independent kinema owners need to band themselves together into an organisation free from the influence of the monopolists who, after all, are very few in number."

By so doing, the independent, it is argued, would secure rights and privileges now withheld to a great degree owing to their non-recognition by official bodies, which either ignore them owing to their lack of a joint policy or in other ways take advantage of their relative weakness.

Before the outbreak of hostilities, the report reveals that the P.E.P.M.A. was attempting to lay the foundations within its own walls of such an independent organisation.

The number of the kinema members of the association had been increased and some steps taken towards amending the constitution of the association to make it more appealing to kinema proprietors seeking a rallying ground from which to take the action that appeared to be needed to give them greater freedom and a higher status in the film Industry than was at present enjoyed.

The war, however, had for a time removed from the consideration of the committee the practical shaping or the creation of a National Association of Independent Cinema Exhibitors. Yet the grievances complained of have still to be endured and the demand for their redress is still alive. When the opportunity arrives, as it may soon do, for organised effort to remove them, then it may be hoped this association will turn that opportunity to account.

Future of the Quota

Criticism of the quota system is another prominent feature of the report which expresses the view that the quota system, still officially alive, has itself failed to maintain British film production. It should be obvious now that the policies of exclusion and isolation are not in themselves, as also in the realm of the living theatre, sufficiently good, if good at all, to protect or improve a national art and Industry.

The kinema still depends for its very life upon international production, and although British producers may materially continue, with discriminating encouragement, to contribute to the interest and quality of film supplies, the committee believe that they can never be, nor is it perhaps desirable that they should be, the sole source of supply of good films.

"In any case the quota system by itself has now more clearly than ever shown its entire inadequacy to build up a British film Industry."

There are many grievances existing in this undoubtedly big business of film production and presentation. There also still remains, after recent purgings, a considerable element of a gambling character, embracing in its personnel both members of the producing and exhibiting sides of our kinematograph Industry.

Trade Union Negotiations

Reference is made by the committee of the negotiations that had taken place in connection with wages claims of employees, principally, of the dramatic and variety theatres comprising the association.

Meetings had taken place with the Musicians' Union, whose claims, it is remarked, were modest and soon disposed of, but no general advance was agreed to by the P.E.P.M.A.

Representations had also been made by the N.A.T.K.E. for the revision of the agreement with the Staffs' Association as regards the improvement of rates of pay and other details. The attitude of the P.E.P.M.A. at the Joint Conference which was subsequently held was enunciated by their president, who declared that the existing agreement at present was satisfactory to the P.E.P.M.A., and until its conditions were equalled in agreements made between the N.A.T.K.E. and other organisations it would be quite unreasonable to expect the P.E.P.M.A. to make still further concessions. As soon as the situation arose and a new agreement was proposed that would, of course, be favourably considered.

N.A.T.K.E.

The N.A.T.K.E., acknowledging the excellent relations always maintained by the P.E.P.M.A. with themselves, accepted the decision and presumably resolved to bring more backward associations, in their view, more into line with this organisation.

Theatre and Variety Matters

Work performed by the P.E.P.M.A. for the better protection of theatre interests involved representations to the B.B.C. concerning the rights of re-diffusion of broadcast subjects and the undue exploitation of the theatre as regards television. Much of this work was done in collaboration with the V.A.F. with whom, however, the association was at variance regarding the proposed quota for foreign artists performing on the British stage. The establishment of a 50-50 plan for the payment of variety artistes is also referred to in the report.

THE PROJECTIONIST PROBLEM

PLANS FOR TRAINING WOMEN

Conciliation Board Decision

MEETINGS of the London and Home Counties Conciliation Board have resulted in an agreed report being arrived at on the problem of substitute projectionists to take the place of those called up for military service. Plans for training women projectionists were also agreed.

The agreement reached is reported in the following terms:—

It is agreed that the employment of women operators is an emergency measure to meet the contingencies resultant upon war and the operation of the National Service (Armed Forces) Act, 1939. Such employment or any terms and conditions thereof shall in no way become a precedent nor shall be prejudicial to the employment of male operators, during the war or thereafter.

Preference for Males

No women operator shall be employed where suitable and efficient male operators are available. Before a woman is employed in any projection box every management shall, in the first place, ascertain from the secretary of the N.A.T.K.E. in his locality if suitable and efficient operators are available, and if available, employment shall be given to them in preference to engaging a woman.

Where no male operator is available as aforesaid every management shall make reasonable inquiries to ascertain whether male operators are available in the locality.

Wage Standards Maintained

No woman operator shall work at rates and conditions less favourable than the rates and conditions agreed upon for the appropriate grades for male operators whom they replace or unless such rates and conditions have been approved by the N.A.T.K.E.

Projectionists who have vacated their jobs by reason of military service or other forms of national service shall, upon application, be reinstated to their former position without delay, and the employment of women operators and arrangements in respect thereof shall thereupon cease.

Notwithstanding anything contained in this agreement, the person selected to be in charge of an operating box shall be a qualified male operator. This condition shall be varied only in urgent circumstances as defined by the Joint Conciliation Board.

The staff of any theatre shall not be depleted to operate this agreement. On the appointment of a female member of the staff as a woman operator, her previous position shall be filled by the employment of another person, for the period she is engaged in the box. At the termination of this period, or upon application, she shall revert to her former position.

MONTHLY A.R.P. PRACTICES

Instructions to Exhibitors

Managers of Manchester kinemas last week received a communication from the Chief Constable stating that air raid syrens would be sounded at 12 noon on Monday last and subsequently on the first Monday of each month, for the purpose of tests.

Managers were asked to prepare a slide for exhibition to patrons, giving as much of the general information as possible, with particular reference to the fact that the sounding of the syrens as indicated was purely for testing and in the case of a genuine alarm the warnings will be reinforced by police whistles.

Similar tests, it was stated, would be carried out at Oldham, Ashton-under-Lyne, Stalybridge, and parts of Lancashire and Cheshire.

HOME RULE FOR EDINBURGH

New Branch Suggestion Still Open

GLASGOW PARLEY ARRANGED

EDINBURGH Section at last week's meeting appointed a committee to discuss with representatives of the Scottish Branch the proposal to form an Edinburgh Branch, and to explore alternative means of improving the existing machinery governing the relations between the Scottish Branch and the Sections.

The Section was equally divided on a motion to apply to the General Council to be constituted as a Branch. A. S. Albin presided.

R. M'LAUGHLIN, moving the resolution which was discussed at last meeting, considered the proposal from the financial angle, and pointed out that ten years ago the total membership of the Scottish branch was probably less than it would be to-day without the Edinburgh and Dundee members.

They did not want to split the Association, he said, but only the territory, and whether Edinburgh were a section or a branch they would still work with Glasgow by means of a joint council. The constitution of an Edinburgh branch might mean a geographical adjustment. Falkirk, for example, might be better attached to the Glasgow branch.

J. K. STAFFORD POOLE, who supported the motion at last meeting, said without withdrawing that support, he thought everybody should have a little more information as to the effects of the change before making up their minds.

Losing Prestige

RITSON BENNELL, opposing the motion, said a division of the money could be satisfactorily arranged, but in the event of Edinburgh becoming a branch its position geographically and financially might not be so favourable. If they formed a joint Edinburgh-Glasgow council they would be constructing precisely the organisation that existed now in the Executive Committee.

His main objection was that with separate Glasgow, Edinburgh, Dundee and Aberdeen branches they would not carry anything like the weight in the General Council that the Scottish branch did. He was absolutely convinced that they were going to lose prestige if they formed an Edinburgh branch.

H. J. GREEN (Glasgow), speaking as nominee of a Bathgate house, said the Glasgow members were more concerned about keeping the Edinburgh men in the same camp than they were with any question of finance. The word of Scotland counted for far more than they thought in London. To form an Edinburgh branch would be the beginning of the end. Dundee and Aberdeen would follow in a year or two. It would be a most retrograde step.

A. A. ELLIS could not see why they could not get all the advantages of the present arrangement if they were a branch themselves. There were 15 branches in England with only half the Edinburgh membership. Yet they were all working together and attaining their ends.

The Status Quo

LOUIS DICKSON suggested they should appoint a committee to discuss with representatives of the Scottish branch the whole question. Then they would all be able to form a more balanced opinion as to how they would stand.

MAJOR WALKER (Broxburn) said most of the members were in a quandary, and he thought they should all have more information before coming to a decision.

JOE GALLACHER suggested that more autonomy for Edinburgh could be quite amicably arranged.

On a show of hands the CHAIRMAN intimated that 10 had voted for and 10 against the motion. He had not exercised his casting vote. So the position was the *status quo*.

Mr. BENNELL said the vote was an additional reason for adopting Mr. Dickson's suggestion.

Mr. DICKSON then moved, and J. S. DUNBAR seconded, that a committee be appointed to discuss with representatives of the Scottish branch the proposal for the formation of an Edinburgh branch, and explore alternative means of improving the existing machinery governing the relations between the sections and the Scottish branch.

This was unanimously agreed to, and the following were appointed members of a committee to meet five representatives of the Scottish branch with a neutral chairman from some other branch: R. M'Laughlin, A. A. Ellis, Louis Dickson, W. M. Cameron, and W. H. Albin, with Graham Salmon, the secretary.

Advertising Agreements

J. K. STAFFORD POOLE drew attention to breaches by several houses of the agreement to restrict advertising. If they were due to ignorance there was, he said, something wrong if a decision of the section could not be brought before every member. Unless everybody came into line he had instructions from J. R. Poole to say that they would advertise as they liked.

Mr. SALMON explained that he had promptly dealt with Mr. Poole's complaint as soon as he had received it, and two members having confessed themselves as culprits and explained their position, the matter dropped, Mr. DUNBAR, however, registering a protest against Mr. Poole's threat to advertise as he liked. It would be poor policy, he said, to start an advertising war in Edinburgh.

Admission for the Services

A. C. PINDER (Kelso) asked what was their position regarding admission charges for troops, and his attention was directed to headquarter's decision not to recommend free seats for troops, but to request that a fair number of the cheaper seats be reserved for troops on payment where kinemas were close to camps.

Mr. Pinder said in Hawick admission was 6d. to all parts of the house for troops, and that was having its effect on his house in Kelso.

Mr. BENNELL supposed they would support the recommendation of the General Council.

Electricity Charges

FRED J. B. MITCHELL, charge engineer, New Victoria, made a statement on electricity charges, following on the cutting down of outside and vestibule lighting. If the standing charge remained the same, he explained, with the saving in current charge, it was going to be an increase in the actual unit charge spread over the year.

They could not get the standing charge reduced till the end of the financial year in May, but if the increase worked out at more than 3d. a unit it would save to go back to the ordinary lighting rates—3d. a unit, less a reduction of 10 per cent. on all units over 10,000 a year.

They could go back to the ordinary rate by notifying the Corporation before the end of any month, and it would take effect in the next account. Each house would have to make its own calculations.

RHYL KINEMAS GO ON GRID

The Plaza, Queen's and other premises owned by Rhyl Entertainments, Ltd., which hitherto have used electricity from their own electricity plant, have now become connected with the Rhyl Council's mains.

Gene Reynolds and Jascha Heifetz, famous violinist, in the recently Trade shown Samuel Goldwyn picture MELODY OF YOUTH (United Artists)

N.A.T.K.E. Policy Resented

BIRMINGHAM BRANCH CRITICAL

Annual Meeting Fixed

GENERAL Sunday opening, reduced prices of admission for the troops, and matinee prices were among the war time subjects discussed by the Birmingham and Midland Branch of the C.E.A. at its November meeting at the Birmingham Chamber of Commerce.

Members took exception to the attitude adopted by the General Secretary of the N.A.T.K.E. and also his threats to oppose permits being granted for Sunday opening in districts where there were no trade union agreements. It was reported that in the area governed by the branch, apart from the difficulties arising immediately on the outbreak of hostilities, the only delay experienced was on the part of the N.A.T.K.E.

It was pointed out that members of that union were adequately protected under the Sunday Entertainments Act, 1932, and that the request for Sunday opening emanated from the War Office and did not seek to vary the provisions of that Act, but merely to facilitate procedure.

Cheap Seats for Khaki?

S. W. CLIFT reported that the Regional Commissioner (Lord Dudley) had requested an interview at which the Assistant Commissioner (Ald. S. J. Grey) and the secretary were present. Lord Dudley had inquired if some arrangement could be made by which Service men in uniform could be admitted to the kinemas in the Midland Regional Area, when seats were not otherwise occupied, at reduced prices.

As this was a matter which affected other branches which came in the Midland Regional Area it was referred to the Regional Emergency Committee for consideration.

Matinée Prices

A discussion took place concerning prices of admission for matinées, but it was agreed that the matter should be adjourned pending the report of the sub-committee to the next meeting of the branch.

Transport Services

The Secretary (B. G. MUGGLETON) reported that following correspondence with the Regional Transport Commissioner the public services at Wolverhampton had now been extended to 10.15 p.m.

War Relief Fund

At the request of the Lord Mayor, approval was given to the taking of a collection in the kinemas in Birmingham on behalf of this fund during the week commencing December 26. The secretary had obtained the formal approval of the Justices and arrangements had been made for collecting boxes to be distributed.

Unreasonable Bars

Several members complained of extremely unfair bars now in operation. Some months ago members were requested to submit particulars of any bar which they considered to be unreasonable and unfair in order that they might be examined by a local committee, summarised and submitted to head office for reference to the Negotiation Committee.

Members were requested to submit to the secretary particulars of such bars now existing. These would be examined by the local committee and again submitted to head office.

Seen Before Trade Show

Reference was made to a Paramount film which was being exhibited in Birmingham, although it had not yet been Trade shown. The secretary was requested to submit the matter to head office.

Electricity Charges

Members were requested to advise the secretary of any case of hardship which might arise under existing abnormal conditions by reason of the fact that the minimum charge made by the supply undertaking exceeded the actual charge for current consumed.

Personalia

At the outset of the meeting the chairman (H. FERRIER CORNFORTH) made a sympathetic reference to the sad loss sustained by F. P. Cozens in the death of his wife.

Mr. and Mrs. Cornforth recently celebrated their silver wedding, and the members of the branch presented the chairman with a silver salver, suitably inscribed to commemorate the occasion and as a token of their affection and esteem.

Sunday Films Committee

H. B. LANE reported that at the last meeting of the committee two films were shown and reviewed were considered unsuitable for Sunday showing.

Annual Meeting

It was decided that the annual meeting of the branch should be held on Friday, January 19, next, and that owing to the monthly Christmas holidays the meeting should be held on December 15.

London Branch Problem

EXECUTIVE COMMITTEE REVIEW LATEST DEVELOPMENTS

Surrey and Seat—Price Control

Numerous problems affecting London and Home Counties exhibitors were reported upon at the branch executive committee meeting on Wednesday, November 29.

Sunday opening, Christmas opening, electricity rebates, new regulations on standing in kinemas and non-flam screens, seat price control and the London wage agreement were among them.

Middlesex County Council, which notified permission to open on Christmas Day as on week-days, has withdrawn this permission and substituted Sunday hours. London kinemas are also to operate on Sunday hours.

Electricity Charges

Some London electricity undertakings, principally those generating their own current, have given a rebate in view of lighting restrictions; but difficulty has been found with those supply companies that take power from the grid system. Representations have, in respect of these cases, been made to the Ministry by the C.E.A.

Seat Price Control

Surrey County Council have promised to consider again the question of seat price adherence at a meeting in February; in the meantime the regulation will not be enforced.

It was reported that Sunday opening conditions were now back to normal in all districts covered by the branch. Exhibitors had abandoned earlier opening sanctioned during the "curfew" period on their own initiative in those districts where this had not been specifically required by the authority, and letters of appreciation have been received from the authorities at this co-operation.

Essex Sunday Hours

Application had been made to Essex Authority for Sunday opening hours—now a quarter of an hour later than in surrounding districts—5.15 instead of 5—to be brought into line with other areas, and consideration of the request had been promised.

The committee had been concerned at a circular sent out by the Middlesex Authority withdrawing general sanction for standing in kinemas. It had been ascertained, however, that the permits were being re-granted without difficulty in cases where standing involved no obstruction of gangways.

Non-flam. Screen Rule

The London County Council have informed the branch that having regard to the difficulty of obtaining the necessary non-flam materials, the council had decided to permit the installation of fabric screens for the duration of the war.

An L.C.C. proposal to revise regulations relating to storage batteries was not persisted with, and the branch has made a request that inspection of batteries shall be made twice a year instead of four times.

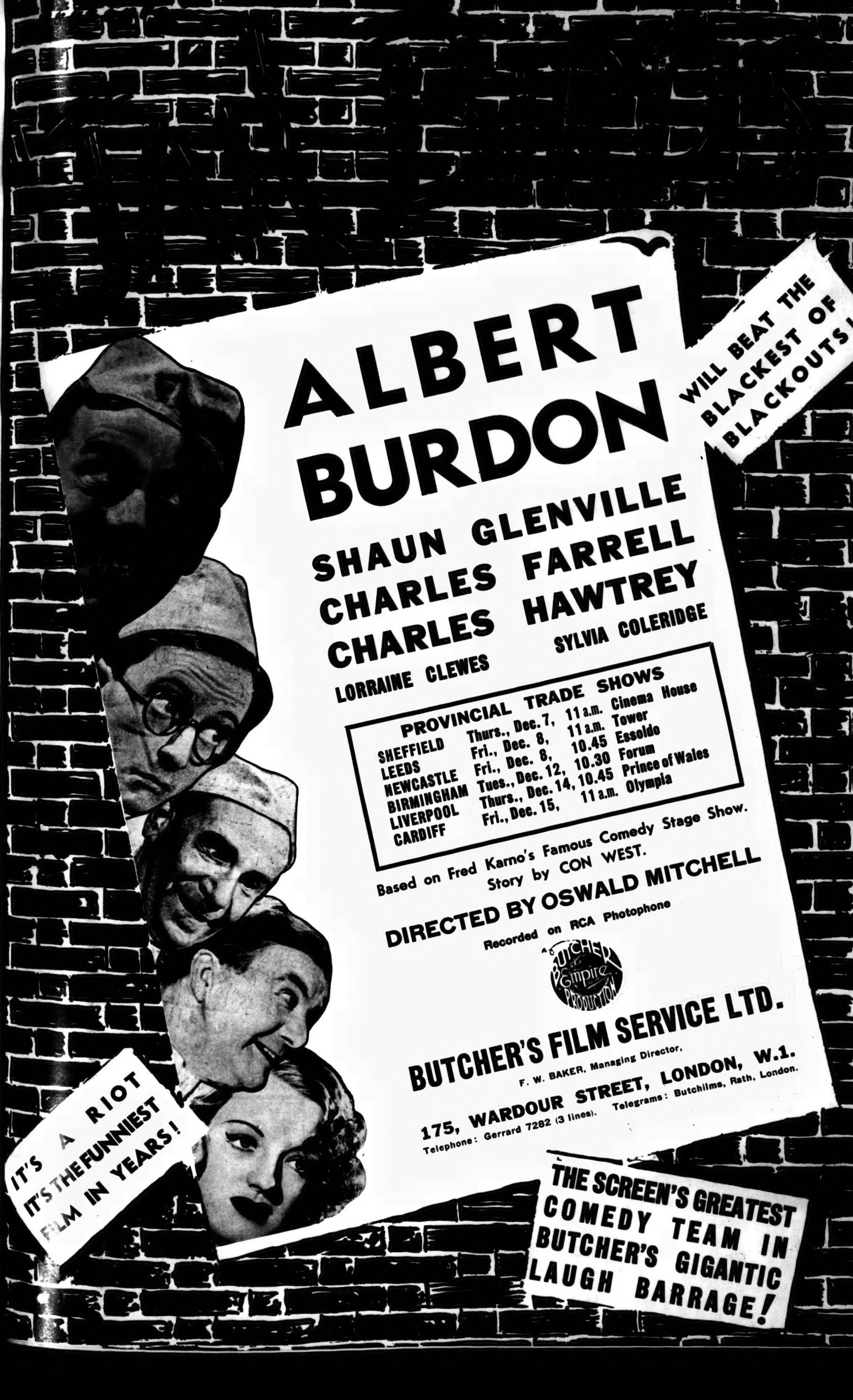
There will be no December meeting of the branch, and the date for the annual meeting will probably be January 23 or 30.

The Big Guffaw

You've had the Big Gulch, the Big Ravine, the Big Parade, the Big Fight, the Big Dam, the Big Trek, the Big Flight, the Big Sti... pardon, Gangster and all the other Big Ones.

Now we announce the biggest of them all—The Big Guffaw.

"HOLLYWOOD CAVALCADE"
20th Century-Fox Picture
IN TECHNICOLOR


ALBERT BURDON
SHAUN GLENVILLE
CHARLES FARRELL
CHARLES HAWTREY
LORRAINE CLEWES
SYLVIA COLERIDGE
PROVINCIAL TRADE SHOWS
SHEFFIELD Thurs., Dec. 7, 11 a.m. Cinema House
LEEDS Fri., Dec. 8, 11 a.m. Tower
NEWCASTLE Fri., Dec. 8, 10.45 Essoldo
BIRMINGHAM Tues., Dec. 12, 10.30 Forum
LIVERPOOL Thurs., Dec. 14, 10.45 Prince of Wales
CARDIFF Fri., Dec. 15, 11 a.m. Olympia
Based on Fred Karno's Famous Comedy Stage Show.
Story by CON WEST.
DIRECTED BY OSWALD MITCHELL
Recorded on RCA Photophone
BUTCHER'S FILM SERVICE LTD.
F. W. BAKER, Managing Director,
175, WARDOUR STREET, LONDON, W.1.
Telephone: Gerrard 7282 (3 lines). Telegrams: Butchilms, Rath, London.
WILL BEAT THE BLACKEST OF BLACKOUTS!
IT'S A RIOT
IT'S THE FUNNIEST FILM IN YEARS!
THE SCREEN'S GREATEST COMEDY TEAM IN BUTCHER'S GIGANTIC LAUGH BARRAGE!

CHEER UP THE WAR-WEARY MILLIONS WITH THIS GAY GALAXY OF TOP LINE STARS IN THEIR GREATEST ACTS!

Palladrome Parade of 1940

ROBB WILTON ★ IN ANOTHER all LAUGH SHOW

MANTOVANI and his TIPICA ORCHESTRA

WINNIE RYLAND CLEVER ACROBAT

THREE NEWYORKERS COMEDY JUGGLERS

Mr. MUSCATROUTS and Mr. WHITEBOTTOM Tommy Handley & Ronald Frankau

The TWO LESLIES ★ LESLIE HOLMES and LESLIE SARONY

BASHFUL BOYS COMEDIANS

Robert WILSON

TEDDY BROWN WORLD'S GREATEST XYLOPHONIST

COSMO KING and HUBERT IN ANOTHER ROUND OF FUN

PATRICIA ROSSBOROUGH

★ Albert SANDLER AND Reginald KING Assisted by REGINALD KILBEY

NORMAN LONG A SONG · A SMILE · A PIANO ★

PATHE · PICTURES LIMITED The Seal of Quality

WEAKE OF KI MAR

A B.P.C. EAS

MIXED conditions kinema share m week. Associated Bri tion 6 per cent. pref and the 5 per cent. d A.P.P.H. ordinary we and Gaumont-British down to 2s. 3d.

The publication of brought out renewed deferred and the pref 3d. to 7¼d. and the Empires ordinary dec 16s. 7½d., but the pr to 14s. 3d.

No further improv Odeon 5s. ordinary, a preference appreciat 13s. 3d., and the 5 pe to £78½. P.C.T. "B" 17s. 10½d., while Uni ference recovered 1s. second preference 3d.

SHARE M

African Theatres Ord.	
Assoc. Brit. Pic. Corp. 5/- or	
„ 6% Pref.	
„ 5% Debs.	
A.P.P.H. Ord.	
Assoc. Talk. Pic. Ord. 5/-	
Baird Tele. 20% Pref. Ord. 2	
„ Defd. Ord. 2/6.	
Brit. & Dom. Films £1	
Brit. Lion Pref. 10/-	
Capital & Prov. News 5/-	
Gaiety Pic. Ord. 10/-	
Gaumont-British Ord. 10/-	
„ "A" Ord.	
„ 5½% 1st Pref.	
„ 4½% New Debs.	
General The. Pref.	
„ 6½% 1st Mort. Deb.	
Kinemas Ord.	
„ Debs.	
London Pavilion £1 Ord.	
„ 6% £1 Pref.	
Ldn. and District	
Mde. Tussaud New 1/- Def.	
„ £1 Prefd. Ord.	
Moss Empires £1 Ord.	
„ £1 Cum. Pref.	
Odeon 5/- Ord.	
„ 6% Cum. Pref.	
„ 5% Debs.	
P.C.T. Ord. 10/-	
„ 7½% Ptg. Pf. Ord.	
„ Cum. "A" Pref. £1	
„ Cum. "B" Pref. £1	
„ Const. 7% Pref.	
Scophony 5/- Ord.	
Sound City (Films) 5/- Ord	
„ 6% Pref.	
Stoll Th. Corp.	
Twentieth Cent. 5/- Ord.	
„ 6% Pref.	
Union Cinemas Ord.	
„ 1st Pref.	
„ 2nd Pref.	
Union Cine. Sub. Props. 6%	
„ 4/- Ord.	

£1 shares unless other

RECORD FROM

Palace and Co.

Only the outbreak proving a record sea stated A. E. Kitto a the Palace and Derb

Notwithstanding t September trading, were £648 up on the net profit had incr kinemas had been the year, and at the formances had prov ever.

Dealing with the f company, the chairm past five years the pr down by £30,245, an recommend any furt present circumstanc

Mr. Kitto added tremely difficult t because no one c happen between the mer—they were facilities were still visitors at any rate

A dividend of 10 p share capital was de ment of H. E. Knea the vacancy on the death of Charles Fo

Ilfor

8 PE

Ilford, Ltd., manu photograph[illegible] mater quired b[illegible] the kine has an [illegible]terest in announces a divide year to October 31 the year [illegible]mounted with £1[illegible]92.

The f[illegible] report s trading [illegible]ounts, di providin[illegible] for office expense[illegible] taxation, tingencie[illegible] amounte £132,895

The [illegible]unt avai after b[illegible]ing forw Of thi[illegible]50,000 is

WEAKER TONE OF KINEMA MARKET

A.B.P.C. AND G.-B. EASIER

MIXED conditions prevailed in the kinema share market during the past week. Associated British Picture Corporation 6 per cent. preference fell 6d. to 17s. and the 5 per cent. debentures 10s. to £95½. A.P.P.H. ordinary were 3d. easier at 8s. 3d., and Gaumont-British 10s. ordinary were 6d. down to 2s. 3d.

The publication of Mde. Tussaud's report brought out renewed selling of both the deferred and the preferred. The former fell 3d. to 7¼d. and the latter 1s. to 7s. Moss' Empires ordinary declined from 17s. 3d. to 16s. 7½d., but the preference improved 6d. to 14s. 3d.

No further improvement took place in Odeon 5s. ordinary, although the 6 per cent. preference appreciated another 3d. to 13s. 3d., and the 5 per cent. debentures 10s. to £76¼. P.C.T. "B" preference rose 4½d. to 17s. 10½d., while Union Cinemas first preference recovered 1s. at 2s. 6d., and the second preference 3d. to 9d.

SHARE MOVEMENTS

	Last Week.	This Week.	Movement
African Theatres Ord.	30/-	30/-	—
Assoc. Brit. Pic. Corp. 5/- ord.	8/6	8/6	—
„ 6% Pref.	17/6	17/-	— 6d.
„ 5% Debs.	£96	£95½	— 10/-
A.P.P.H. Ord.	8/6	8/3	— 3d.
Assoc. Talk. Pic. Ord. 5/-	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/6	-/6	—
„ Defd. Ord. 2/6	-/7½	-/7½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. 10/-	-/9	-/9	—
Capital & Prov. News 5/-	2/6	2/6	—
Gains. Pic. Ord. 10/-	1/6*	1/6	—
Gaumont-British Ord. 10/-	2/9	2/3	— 6d.
„ "A" Ord.	1/-	1/-	—
„ 5½% 1st Pref.	8/4½	8/6	+ 1½d.
„ 4½% New Debs.	£66	£66	—
General Thr. Pref.	5/-	5/-	—
„ 6½% 1st Mort. Deb.	£70	£70	—
Kinemas Ord.	4/4½*	4/4½	—
„ Debs.	£73*	£73	—
London Pavilion £1 Ord.	7/9	7/9	—
„ 6% £1 Pref.	17/6*	17/6	—
Lda. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	-/10½	-/7½	— 3d.
„ £1 Prefd. Ord.	8/-	7/-	— 1/-
Moss Empires £1 Ord.	17/3	16/7½	— 7½d.
„ £1 Cum. Pref.	13/9	14/3	+ 6d.
Odeon 5/- Ord.	5/6	5/6	—
„ 6% Cum. Pref.	13/-	13/3	+ 3d.
„ 5% Debs.	£76	£76½	+ 10/-
P.C.T. Ord. 10/-	17/6*	17/6	—
„ 7½% Ptg. Pf. Ord.	14/6	14/6	—
„ Cum. "A" Pref. £1	21/9	21/9	—
„ Cum. "B" Pref. £1	17/6	17/10½	+ 4½d.
„ Const. 7% Pref.	18/-	18/-	—
Sophony 5/- Ord.	1/6*	1/6	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
„ 6% Pref.	1/-	1/-	—
Stoll Th. Corp.	1/3	1/-	— 3d.
Twentieth Cent. 5/- Ord.	-/3	-/3	—
„ 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/8½	-/8½	—
„ 1st Pref.	1/6	2/6	+ 1/-
„ 2nd Pref.	-/6	-/9	+ 3d.
Union Cine. Sub. Props. 6% Pf.	7/6	7/6	—
„ 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

RECORD FIGURES FROM I. OF M.

Palace and Derby Castle Co., Ltd.

Only the outbreak of war prevented 1939 proving a record season for the Isle of Man, stated A. E. Kitto at the annual meeting of the Palace and Derby Castle Co., Ltd.

Notwithstanding the loss of the normal September trading, the company's returns were £848 up on the previous year, and their net profit had increased by £356. Their kinemas had been well patronised during the year, and at the same time variety performances had proved more popular than ever.

Dealing with the financial position of the company, the chairman said that during the past five years the property had been written down by £30,245, and the directors did not recommend any further writing down in the present circumstances.

Mr. Kitto added that while it was extremely difficult to give any forecast—because no one could tell what might happen between the present and next summer—they were hoping, if transport facilities were still available, to have some visitors at any rate in 1940.

A dividend of 10 per cent. on the ordinary share capital was declared, and the appointment of H. E. Kneale as a director, to fill the vacancy on the board caused by the death of Charles Fox, J.P., was confirmed.

"JAIL BIRDS"

Charles Hawtrey, Albert Burdon and Charles Farrell in Butcher's latest comedy subject, reviewed in this issue

Madame Tussaud's Report

WAR AFFECTS YEAR'S TRADING

Profits Down by £20,000

Dividends Passed

THE report of Tussaud's, Ltd., states that the war has had such a detrimental effect on the company's trading that the directors are unable to recommend either the payment of a final dividend on the cumulative preferred ordinary shares or a dividend on the deferred ordinary shares.

The gross profit for the year to October 31 last amounted to £26,712, compared with £46,637, and the net profit after debenture interest, directors' fees, National Defence contribution, management, etc., to £9,835, before providing £6,700 for Income Tax. After paying this and the preferred dividend to April 30, 1939, there is a balance of £14,010 after allowing for £17,475 brought in from the previous year. The sum of £3,485 is transferred to Debenture Redemption Reserve Account, leaving £10,525 to be carried forward.

John Maxwell, the chairman, is the retiring director, and he offers himself for re-election at the 13th annual meeting to be held in Mde. Tussaud's Cinema on Wednesday, December 13, at 11.30 a.m.

B. AND J. THEATRES WOUND-UP

STATEMENT NOT YET AVAILABLE

Meetings of creditors and shareholders of B. and J. Theatres, Ltd., Gloucester House, 19, Charing Cross Road, London, W.C.2, were held on December 1 at London Bankruptcy Buildings, under a winding-up order made on October 30.

J. Barwick Thompson, Senior Official Receiver, stated that the company was formed in July, 1934, with a nominal capital of £5,000 to acquire the lease of the Hippodrome, Lewisham, and to carry on business as theatre and kinema proprietors. In December, 1936, the capital of the company was increased to £25,000. In July of that year the company secured a lease of the Reading Palace Theatre of Varieties and commenced trading there in August of that year. The company had also been connected with other theatres at Willesden and Woolwich, and in August, 1937, acquired a lease of a theatre at Norwich. Accounts prepared showed that for the year to September, 1937, the company made a loss of £8,949, and for the period to September, 1938, there was a further loss of £306. The directors attributed the failure of the company to loss of capital expenditure, bad trade on account of the international situation, and other causes.

The Official Receiver added that no statement of affairs had yet been filed and it was impossible to give any figures regarding the liabilities or assets.

The liquidation was left in the hands of the Official Receiver as liquidator with a committee of inspection.

1939 PROFITS INCREASE

Wath Theatres Have Good Year

A successful year's trading is reported by Thomas Wade, chairman of Wath Theatres, Ltd., at the fifteenth annual meeting, at which a dividend of 5 per cent. (less tax), an increase of 1 per cent. on last year, was confirmed.

Mr. Wade referred to the profit for the year. It was not yet possible to make any reserve for depreciation, but, as in past years, the cost of all repairs, renewals and maintenance had been charged against revenue. The distribution of the balance of £936 was proposed as follows: one half of directors' fees, £50; dividend of 5 per cent. (less tax), £606; and to carry forward about £280. This was confirmed.

Mr. Wade hoped it would be possible to pay as much, if not more, in the ensuing year.

He spoke with regret of the impending resignation of Mrs. M. Martin, manageress of the Majestic Theatre for eight years, and acknowledged the share she had taken in the success of the kinema.

H. Windle was re-elected a director, and tributes were paid to his work.

BLACKPOOL COMPANIES' RESULTS

Reduced Earnings

NEW OPERA HOUSE A SUCCESS

THE annual report of Blackpool Winter Gardens and Pavilion, Ltd., for the year to October 31 last reveals that net receipts, after providing for Income Tax and National Defence contribution, amount to £35,699, as compared with £40,490 for the previous year. With the balance brought forward of £8,948, the total available is £42,647 against £48,38?.

Debenture stock interest, Loan interest and bank current account interest amounted to £8,179, compared with £7,340. Depreciation required £12,500, and Maintenance and Contingent Fund £12,500, making together £25,000, against £32,000 allotted last year.

No Dividend

This leaves a balance, which is carried forward, of £9,468. No dividend is announced.

The report states that during the year the old Opera House was demolished, and the reconstruction of the new Opera House completed. "This magnificent theatre which has achieved a new standard in modern theatre design and equipment, was open to the public on July 14 last."

It is added that the total cost has been placed to the respective capital accounts, and that the brief season enjoyed definitely indicated the theatre's wonderful revenue-earning possibilities. The Directors are confident that the expense has been justified.

TOWER'S 15 PER CENT. DIVIDEND

Blackpool Tower Company, which has the same board of directors, under the chairmanship of R. G. Bickerstaffe, also reports reduced earnings. Net receipts on revenue account, including interest on investment and after providing for Income Tax and National Defence contribution, amounted to £31,138, against £93,695. There is a balance, however, of £50,737 brought forward, which brings the total available for distribution up to £81,875, compared with £154,983.

Interest on bank account takes £2,312, against £2,693, leaving a balance of £79,563.

Last year £30,000 was additionally transferred for depreciation, and £10,000 for Maintenance and Contingent Fund, leaving a balance of £112,290.

The Blackpool Tower Company, however, is paying the usual 6 per cent. on the preferred ordinary capital of £40,000, and 15 per cent. on the ordinary capital of £412,500, compared with 15 per cent. and 5 per cent. bonus. These two absorb £41,778, leaving £37,784 to be carried forward.

The company has a contingent liability amounting to £113,900 in respect of a guarantee of the Blackpool Winter Gardens and Pavilion Company's overdraft with Martins Bank.

Film Company Affairs

NEW PRIVATE COMPANIES

Pagoda Productions, Ltd.—Registered November 27. Capital, £400 in 20 shares of £5 each. Objects: To carry on the business of producers of plays, dramas, comedies, operas, burlesques, pantomimes and other entertainments; theatre and kinema proprietors or agents, etc. Permanent directors are: Ya Fu Li, 73, Langford Court, N.W.8, and Kong Min Tan, Midland Bank, Cambridge, student. Qualification: £50. Solicitors: Glover, Scott and Apthorpe Webb, 115, Park Street, Park Lane, W.1.

Brisford Entertainments, Ltd.—Registered November 27. Capital, £100 in 2,000 shares of 1s. each. Objects: Proprietors, lessees, licencees, tenants and managers of theatres, music-halls, opera houses, kinematograph theatres, etc. Subscribers (each one share): Arthur Wrinch, 83, Howards Lane, Putney, S.W.15, solicitor; Winifred Miller, 19, Curzon Road, Ealing, W.5, solicitor's clerk. Solicitors: Wrinch and Fisher, 41, Bedford Row, W.C.1. Registered office: 41, Bedford Row, W.C.1.

S. W. Nightingale, Ltd.—Registered November 25. Capital, £1,000 in 1,000 shares of £1 each. Objects: Kinema theatre and music-hall proprietors or agents, public amusement caterers, etc. Directors: Simeon W. Nightingale (permanent governing director) and Mrs. Margaret P. Nightingale, "Lynndale," Richmond Road, Stockton-on-Tees. Registered office: Queen's Cinema, Mandale Road, Thornaby-on-Tees.

New Theatre (Winchester), Ltd.—Registered November 30. Capital, £100 in 100 shares of £1 each. Proprietors of theatres and kinemas, etc. The directors are: Harry Wright, 23, Lord Avenue, Ilford, Essex, electrical engineer; Mrs. Minnie I. Barrett, 66, Castellain Mansions, Maida Vale, W. Solicitors: Herbert Reeves and Co., 42, Old Broad Street, E.C.2. Registered office: The New Theatre, Park Avenue, Winchester, Hants.

INCREASES OF CAPITAL

Craven Productions, Ltd., theatre proprietors, etc., 88, Bishopsgate, E.C.2.—The nominal capital has been increased by the addition of £1,000 beyond the registered capital of £100. The additional capital is divided into 4,000 "A" shares of 5s. each.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Popular Cinemas, Ltd., 19, Oxford Street, W.1.—Thos. W. Lloyd, Jun., of Dunally House, Walton Lane, Shepperton, Middlesex, was appointed receiver and manager on November 14, 1939, under powers contained in debentures dated September 29, 1934. (Reappointment by leave of Court.)

MORTGAGES AND CHARGES

Odeon (Middlesbrough), Ltd., Shenley House, Curzon Street, W.1.—Mortgage on land, with Odeon Theatre thereon, in Corporation Road, Middlesbrough, benefit of contracts for film hire, etc., dated November 10, 1939, to secure £2,929 17s. Holders: Cussins (Contractors), Ltd., Grange Park Estate, Gosforth.

Rio Cinema (Nottingham), Ltd., 24, Corridor Chambers, Market Place, Leicester.—Particulars filed of debentures not exceeding £2,750, authorised November 4, 1939, constituting a second charge on the company's undertaking and property, present and future, including uncalled capital (subject to debenture dated November 4, 1939), the amount of the present issue being £2,750.

Sherwood Cinemas (Kettering), Ltd., Savoy Cinema, Russell Street, Kettering.—Charge on Savoy Cinema, Russell Street, Kettering, dated October 31, 1939, to secure £3,296. Holders: Leightons (Contractors), Ltd., 15, Surrey Street, Lowestoft.

Odeon (Uxbridge), Ltd., Henley House, Curzon Street, W.1.—Debenture, charged on Odeon, Uxbridge, etc., dated November 22, 1939, to secure £28,000. Holders: Abrahams Consolidated, Ltd., 52, Portland Place, W.1.

Odeon (Camberwell), Ltd., Henley House, Curzon Street, W.1.—Mortgage on Odeon kinema, dated November 22, 1939, to secure £48,000. Holders: Eagle Star Insurance Co., Ltd.

Chartered Film Productions, Ltd., 28, Dorland House, Lower Regent Street, S.W.1.—Mortgage, dated November 21, 1939, to secure (1) £350, and (2) all moneys which the mortgagee shall be called upon to pay under a guarantee to Barclays Bank, Ltd., not exceeding £1,150, charged on the picture "Inquest." Holder: Veronica Boulting, 1, The City, Radnage, High Wycombe.

North Shore Pictures, Ltd.—Mortgage on land, with Imperial Picture Palace, dated November 21, 1939, to secure £6,000. Holders: A. and Mrs. N. D. Sharples, both of 97, College Road, Whalley Range, near Manchester.

SATISFACTIONS

North Shore Pictures, Ltd., Dickson Road, Blackpool.—Satisfaction to the extent of £1,000 on October 16, 1939, of second mortgage registered November 17, 1932. (According to the register of mortgages, the second mortgage registered November 17, 1932, originally secured £1,000.)

Rio Cinema (Nottingham), Ltd., 24, Corridor Chambers, Market Place, Leicester.—Satisfaction in full on November 4, 1939, of debenture dated July 14, 1939, and registered July 20, 1939. (According to the register of mortgages, the debenture registered July 20, 1939, originally secured all moneys due to bank.)

H. V. Polley, Ltd., manufacturers of and dealers in kinematograph screens, etc., 32, Shaftesbury Avenue, W.1.—Satisfaction in full on October 26, 1939, of debenture dated May 14, 1938, and registered June 2, 1938, securing £150.

Ilford's £131,000 Profits

8 PER CENT. DIVIDEND RECOMMENDED

Ilford, Ltd., manufacturers of all classes of photographic material, including that required by the kinema industry, and which has an interest in Dufay-Chromex, Ltd., announces a dividend of 8 per cent. for the year to October 31 last (same). Profits for the year amounted to £131,097, compared with £1[illegible]92.

The f[illegible] report shows that the profit on trading [illegible]counts, dividends, rents, etc., after providin[illegible] for office charges, etc., working expense[illegible] taxation, depreciation and contingenci[illegible] amounted to £134,210 against £132,895.

The f[illegible]unt available for appropriation, after b[illegible]ing forward £21,757, is £152,854. Of this [illegible]0,000 is absorbed by writing off £30,000 from investments in associated companies, and by placing £20,000 to reserve. After payment of the preference and ordinary dividends, £18,018 goes forward.

The report states that during the year the sanction of the Court was obtained to reduce the paid-up capital of the Imperial Dry Plate Company, Ltd., to a nominal figure. This transaction is reflected in the balance sheet which shows investments in subsidiary companies at £37,986, compared with £184,842.

There is also a big drop in amounts owing to subsidiaries on current account, from £145,838 to £11,749, while investments in associated companies have fallen from £121,922 to £73,923.

BLACKPOOL ENTERTAINMENTS (1920)

J. M. Dickinson Rejoins Board

J. M. Dickinson, Blackpool, has rejoined Associated British as a local director of the Hippodrome and Princess kinemas. One of the original directors of Blackpool Entertainments (1920), Ltd., taken over by A.B.C. in 1929, he resigned in 1935.

It is proposed to rebuild the Hippodrome immediately after the war. In the meantime the theatre is to be redecorated, and it will be reopened about Christmas.

D

A GREAT COMEDY OF HOLLYWOOD

In HOLLYWOOD CAVALCADE, 20th Century-Fox claim to have the biggest laughter-show of the decade. It traces the rise of Hollywood from the da... the Keystone "Cops," the Sennett bathing beauties, and custard-pie comedies to the talkies and socialite premieres. Alice Faye and Don Ameche are starred in the ...re, which will be Trade shown at the Century Theatre, Soho Square, on Monday, December 11, at 11 a.m., 3 p.m. and 6.30 p.m. Irving Cummings directs.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 25 to November 28. Films, the names of which appear in italics, are part of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH.				
OCTOBER 26.				
Wings over Empire	Anglo-American	Strand Film	2,380	Br./R. 2382
NOVEMBER 1.				
Eddie Carroll and His Orchestra.	Paramount	InspirationFilms	1,304	Br./R. 2385
NOVEMBER 2.				
Guns and Butter—Point of View No. 1A.	Denning Films	Spectator Short Films.	1,726	Br./R. 2388
NOVEMBER 3.				
Seen in Bangkok	,,	,,	1,475	Br./R. 2389
Seen in Australia	,,	,,	1,513	Br./R. 2390
Over the Moon	United Artists	Denham Films	7,112	Br./TR.2386
Lovely Devon	RKO-Radio	Inspiration Films	1,547	Br./R. 2391
A Window in London	General F.D.	G. and S. Films	6,862	Br./R. 2404
NOVEMBER 8.				
Come On, George	A.B.F.D.	A.T.P.	7,981	Br./DR.2416
Paper People Land	,,	C. Jenkins	1,600	Br./R. 2418
Sydney Eastbound	Anglo-American	Strand Film	1,682	Br./R. 2419
Mr. Chedworth Steps Out.	A.B.F.D.	Cinesound Productions Proprietary.	7,393	Br./E. 2421
All at Sea	British Lion	British Lion	6,700	Br./R. 2422
NOVEMBER 9.				
The Frozen Limits	General F.D.	Gainsborough.	7,587	Br./DR.2423
The Girl Who Forgot	Butcher's	Butcher's and Dan Birt.	7,190	Br./E. 2424
NOVEMBER 10.				
Gibraltar—First Outpost.	Denning Films	C. B. Blacker	1,614	Br./R. 2434
Dismissed	,,	,,	1,052	Br./R. 2435
NOVEMBER 13.				
Old Mother Riley Joins Up.	Anglo-American	British National	6,563	Br./R. 2441
NOVEMBER 15.				
Inspector Hornleigh on Holiday.	Twentieth-Century-Fox.	Twentieth Century Prod.	7,872	Br./DR.2450
The Arsenal Stadium Mystery.	General F.D.	G. and S. Films	7,775	Br./R. 2452
12 O.P.	,,	G.B. Instructional.	1,577	Br./R. 2453
NOVEMBER 16.				
Blind Folly	RKO-Radio	Geo. Smith Productions.	7,028	Br./R. 2458
Salt of the Earth	,,	H. Vost and G. Peace.	1,518	Br./R. 2459
Hoots, Mon	Warner	Warner Bros. First National Prods.	6,066	Br./R. 2460
NOVEMBER 17.				
The Lion Has Wings	United Artists	Alex. Korda Film Prod.	6,287	Br./R. 2463
NOVEMBER 20.				
Pathe Pictorial Nos. 183/195—				
Pathe Pictorial No.186	Pathe	Pathe	933	Br./R. 2466
Pathe Pictorial No.187	,,	,,	876	Br./R. 2467
Pathe Pictorial No.188	,,	,,	888	Br./R. 2461
Pathe Pictorial No.189	,,	,,	879	Br./R. 2462
NOVEMBER 23.				
The Secret of Cocos Island.	Kinograph Dis.	Cedric Mallabey	1,667	Br./R. 2476
Do It Now	A.B.F.D.	G.P.O. Film Unit.	996	Br./R. 2477
Speedway	Kinograph Dis.	Spectator Short Films.	1,350	Br./R. 2478
Summertime in Sweden	,,	EastAngliaFilms	1,505	Br./R. 2479
Pathe Pictorial Nos.183/195—				
Pathe Pictorial No. 190	Pathe	Pathe	895	Br./R. 2481
Pathe Pictorial Nos.209/221—				
Pathe Pictorial No.209	,,	,,	878	Br./R. 2482
Pathe Pictorial No.210	,,	,,	924	Br./R. 2483
Pathe Pictorial No.211	,,	,,	851	Br./R. 2484
An Englishman's Home	United Artists	Ahlwych Film Productions.	6,900	Br./DR.2485
NOVEMBER 25.				
The First Days	A.B.P.C.	G.P.O. Film Unit.	2,110	Br./R. 2486
NOVEMBER 28.				
On the Night of the Fire	General F.D.	G. and S. Films	8,109	Br./DR.2498
FOREIGN.				
OCTOBER 25.				
Angels Wash Their Faces	Warner	Warner	7,696	F. 2381
OCTOBER 26.				
Mr. Wong in Chinatown	Pathe	Monogram	6,350	F. 2383
OCTOBER 27.				
Gibraltar	Studio One Film Dist.	Societe Anonyme des Films Victoria.	8,200	F. 2384
NOVEMBER 2.				
Diving Rhythm	Columbia	Columbia	881	F. 2387
NOVEMBER 4.				
Range Warfare	Harry Curry	Willis Kent Productions.	4,846	F. 2392
They Asked for It	General F.D.	Universal	5,490	F. 2393
Rois Du Sport	United Curzon	A. d'Aquiar	9,161	F. 2394
NOVEMBER 6.				
Hero for a Day	General F.D.	Universal	5,995	F. 2395
I Stole a Million	,,	,,	7,057	F. 2396
The Underpup	,,	,,	7,964	F. 2397
Mutiny on the Blackhawk.	,,	,,	5,902	F. 2398
The Forgotten Woman	,,	,,	6,124	F. 2399
Hawaiian Nights	,,	,,	5,915	F. 2400
Tropic Fury	,,	,,	5,610	F. 2401
Thunder Afloat	M-G-M	M-G-M	8,540	F. 2402
The Day of Rest	,,	,,	834	F. 2403
NOVEMBER 8.				
Porky and Teabiscuit	Warner	Warner	696	F. 2405
Trapped Underground	,,	,,	1,192	F. 2406
Dog Gone Modern	,,	,,	682	F. 2407
Dave Apollon and Orchestra.	,,	,,	970	F. 2408
A Day at the Zoo	,,	,,	712	F. 2409
Artie Shaw and Orchestra.	,,	,,	898	F. 2410
Thugs with Dirty Mugs	,,	,,	727	F. 2411
Sophomore Swing	,,	,,	1,662	F. 2412
Naughty but Mice	,,	,,	722	F. 2413
Mr. and Mrs. Jesse Crawford at Home.	,,	,,	989	F. 2414
Johnny Smith and Poker Huntas.	,,	,,	728	F. 2415
Six Shootin' Sheriff	A.B.F.D.	Grand National	5,314	F. 2417
White Sails	,,	W. A. Futter	2,010	F. 2420
NOVEMBER 10.				
Hats and Dogs	Warner	Warner	1,660	F. 2425
Rollin' in Rhythm	,,	,,	1,604	F. 2426
Broadway Buckaroo	,,	,,	1,656	F. 2427
Rita Rio and Her Orchestra.	,,	,,	883	F. 2428
Kristopher Kolumbus Jun.	,,	,,	672	F. 2429
Seeing Spots	,,	,,	1,686	F. 2430
You're Next to Closing	,,	,,	1,677	F. 2431
Leith Stevens and Orchestra.	,,	,,	939	F. 2432
Showman's Land	,,	,,	689	F. 2433
NOVEMBER 13.				
Fifth Avenue Girl	RKO-Radio	RKO-Radio	7,460	F. 2436
Dog Gone	,,	,,	1,520	F. 2437
The Fighting Gringo	,,	,,	5,334	F. 2438
Full Confession	,,	,,	6,564	F. 2439
Everything's on Ice	,,	Principal Productions.	5,914	F. 2440
NOVEMBER 14.				
Mutiny in the Big House	Pathe	Monogram	7,400	F. 2442
NOVEMBER 15.				
The Stubborn Mule	General F.D.	Universal	601	F. 2443
Arabs with Dirty Fezzes	,,	,,	608	F. 2444
Snuffy's Party	,,	,,	598	F. 2445
Boy Meets Joy	,,	,,	1,552	F. 2446
Slaphappy Valley	,,	,,	619	F. 2447
Stranger than Fiction, No. 66.	,,	,,	805	F. 2448
Stranger than Fiction, No. 67.	,,	,,	862	F. 2449
NOVEMBER 16.				
The Return of Doctor X	Warner	Warner	5,593	F. 2454
Daughter of the Tong	Grand National	Metropolitan Pictures.	5,026	F. 2455
Timber Stampede	RKO-Radio	RKO-Radio	5,324	F. 2456
Sagebrush Serenade	,,	,,	1,759	F. 2457
NOVEMBER 18.				
Espionage Agent	Warner	Warner	7,500	F. 2464
Nancy Drew and the Hidden Staircase.	,,	,,	5,419	F. 2465
NOVEMBER 23.				
The Rains Came	20th Century-Fox	20th Century-Fox	9,301	F. 2468
Evergreen Empire	,,	,,	933	F. 2469
Charlie Chan at Treasure Island.	,,	,,	6,052	F. 2470
Every Other Inch a Lady.	M-G-M	M-G-M	7,578	F. 2471
Think First	,,	,,	1,879	F. 2472
Unseen Guardians	,,	,,	970	F. 2473
Rulers of the Sea	Paramount	Paramount	8,705	F. 2474
Television Spy	,,	,,	5,232	F. 2475
Early One Morning	Kinograph Dis.	A/B Svensk Filmindustri.	836	F. 2480
NOVEMBER 27.				
Fast and Furious	M-G-M	M-G-M	6,586	F. 2487
The Bookworm	,,	,,	771	F. 2488
A Day on Treasure Island.	,,	,,	891	F. 2489
Rhumba Rhythm	,,	,,	947	F. 2490
NOVEMBER 28.				
Heaven With a Barbed Wire Fence.	20th Century-Fox	20th Century-Fox	5,621	F. 2491
Stop, Look and Love	,,	,,	5,158	F. 2492
Chicken Waggon Family	,,	,,	5,790	F. 2493
The Escape	,,	,,	5,228	F. 2494
Eternally Yours	United Artists	Walter Wanger Productions.	8,950	F. 2495
Melody of Youth	,,	Samuel Goldwyn	9,152	F. 2496
The Real Glory	,,	,,	8,650	F. 2497

The title of the film "Old Mother Riley" (Br. 15108), has been altered to "The Return of Old Mother Riley."

The registered length of the film "Juarez" (F. 1971), has been altered to 9,526 feet.

The registered lengths of the following films have been altered thus:—"The Man They Could Not Hang" (F. 2305), from 5,760 feet to 5,684 feet. "Parents on Trial" (F. 2301), from 5,109 feet to 5,002 feet. "Nurse Edith Cavell" (F. 2318), from 8,825 feet to 8,727 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH W
FILM
TRADE SHOW OFF

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*Arsenal Stadium Mystery, The	General F.D. ..	83 min.	A	7,500 ft.	Leslie Banks, Greta Gynt ..	Cast-iron box-office proposition for all classes. Great for youngsters	Nov. 2, 1939	May 27, 1940
*Bedtime Story	Grand National	72 min.	U	6,458 ft.	Lesley Wareing, Eliot Makeham, Jack Livesey	Moderate support for small family and industrial halls	Nov. 9, 1939	Not Fixed
*Blind Folly	RKO-Radio ..	78 min.	U	7,028 ft.	Clifford Mollison, Lilli Palmer, Elliot Mason	Reliable programme booking. Good for youngsters	Nov. 16, 1939	Not Fixed
Charlie Chan at Treasure Island	20th Century-Fox	73 min.	A	6,652 ft.	Sidney Toler, Cesar Romero, Pauline Moore	Cast-iron mass and industrial booking. Should not harm children	Nov. 23, 1939	Not Fixed
Chicken Wagon Family, The	20th Century-Fox	63 min.	U	5,790 ft.	Jane Withers, Leo Carrillo, Marjorie Weaver	Second feature for industrial and family halls ..	Nov. 30, 1939	Not Fixed
Daughter of the Tong ..	Grand National	56 min.	A	5,026 ft.	Evelyn Brent, Grant Withers	Reliable second for the not too sophisticated. Will appeal to youngsters	Nov. 9, 1939	Not Fixed
Escape, The	20th Century-Fox	58 min.	A	5,228 ft.	Kane Richmond, Amanda Duff, Henry Armetta	Good two-feature programme booking. Hardly suitable for youngsters	Nov. 30, 1939	Not Fixed
Espionage Agent	Warner ..	82 min.	A	7,466 ft.	Joel McCrea, Brenda Marshall George Bancroft	Excellent general booking. Nothing to hurt youngsters	Nov. 23, 1939	Not Fixed
Eternally Yours	United Artists	98 min.	A	8,930 ft.	Loretta Young, David Niven, Hugh Herbert	Capital light booking for all classes. Nothing to offend the family	Nov. 23, 1939	Not Fixed
Every Other Inch a Lady..	M-G-M ..	85 min.	U	7,650 ft.	Lana Turner, Richard Carlson, Ann Rutherford	Capital comedy booking for the crowd. Will appeal to juveniles	Nov. 16, 1939	Not Fixed
Everything's on Ice ..	RKO-Radio ..	65 min.	U	5,850 ft.	Irene Dare, Roscoe Karns, Edgar Kennedy	Very good two-feature programme booking. Great for youngsters	Nov. 9, 1939	Not Fixed
Fast and Furious ..	M-G-M ..	72 min.	A	6,586 ft.	Franchot Tone, Ann Sothern, Ruth Hussey	Very good general booking. Nothing to harm youngsters	Nov. 30, 1939	Not Fixed
Fifth Avenue Girl ..	RKO-Radio ..	82 min.	A	7,460 ft.	Ginger Rogers, Walter Connolly, Verree Teasdale	Irresistible box-office comedy bet for all classes, family included	Nov. 16, 1939	Not Fixed
Fighting Gringo, The ..	RKO-Radio ..	58 min.	U	5,334 ft.	George O'Brien, Lupita Tovar Lucio Villegas	Good Western for all classes, family included ..	Nov. 16, 1939	Not Fixed
Forgotten Woman, The ..	General F.D. (Universal)	68 min.	A	6,124 ft.	Sigrid Gurie, Donald Briggs	Good popular booking. Nothing to harm the family	Nov. 2, 1939	May 27, 1940
*Frozen Limits, The ..	General F.D. ..	87 min.	U	7,857 ft.	Crazy Gang, Moore Marriott	Excellent comedy booking for all types of audiences, juveniles included	Nov. 2, 1939	Not Fixed
Full Confession	RKO-Radio ..	73 min.	A	6,570 ft.	Victor McLaglen, Sally Eilers, Joseph Calleia	Outstanding general booking. Hardly suitable for youngsters	Nov. 9, 1939	Not Fixed
Hawaiian Nights ..	General F.D. (Universal)	65 min.	U	5,915 ft.	Johnny Downs, Mary Carlisle, Constance Moore	Attractive light booking for most audiences. Safe for youngsters	Nov. 2, 1939	April 29, 1940
Heaven With a Barbed Wire Fence	20th Century-Fox	62 min.	U	5,621 ft.	Jean Rogers, Glen Ford, Raymond Walburn	Good average two-feature programme booking. Good for juveniles	Nov. 30, 1939	Not Fixed
*Hell's Cargo	A.B.P.C. ..	81 min.	A	7,317 ft.	Robert Newton, Walter Rilla, Kim Peacock	First-rate melodrama for the masses. Nothing to harm youngsters	Nov. 9, 1939	Not Fixed
Hero for a Day	General F.D. (Universal)	65 min.	U	5,850 ft.	Anita Louise, Dick Foran, Charley Grapewin	Good two-feature programme booking. Will appeal to youngsters	Nov. 2, 1939	Not Fixed
*Hoots, Mon!	Warner ..	76 min.	A	6,840 ft.	Max Miller, Florence Desmond, Hal Walters	Cast-iron comedy bet for the crowd. Safe for juveniles	Nov. 16, 1939	Not Fixed
I Stole a Million	General F.D. (Universal)	78 min.	A	7,057 ft.	George Raft, Claire Trevor, Dick Foran	Excellent popular booking. Should not harm children	Nov. 2, 1939	April 29, 1940
*Lion Has Wings, The	United Artists	75 min.	U	6,850 ft.	Merle Oberon, Ralph Richardson, June Duprez	Excellent general booking. Great for youngsters, too.	Nov. 2, 1939	Nov. 17, 1939
*Lucky to Me	A.B.P.C. ..	70 min.	A	6,267 ft.	Stanley Lupino, Phyllis Brooks, Barbara Blair	Good light booking for the masses. Nothing to harm youngsters	Nov. 16, 1939	Not Fixed

WHAT'S RELEASED I

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Dec. 25	Andy Hardy Gets Spring Fever	M-G-M	F. 2208	85	U	7,083	Mickey Rooney, Lewis Stone, Cecilia Parker	1/48, 1/12, 1/6 ..	Aug. 17, 1939
,, 11	Boy Slaves	RKO-Radio ..	F. 1833	70	H	6,017	Anne Shirley, Roger Daniel	1/6	May 11, 1939
,, 18	Boys' Reformatory	Pathe	F. 2129	62	A	5,540	Frankie Darro, Grant Withers	1/12, 1/6	July 27, 1939
,, 18	Career	RKO-Radio ..	F. 2140	78	A	7,062	Anne Shirley, Edward Ellis	1/6	Aug. 3, 1939
,, 4	Charlie Chan in Reno	20th Century-Fox	F. 2075	70	A	6,382	Sidney Toler, Ricardo Cortez, Phyllis Brooks	1/12, 1/6	July 13, 1939
,, 25	Code of the Secret Service ..	Warner	F. 2047	57	A	5,184	Ronald Reagan, Rosella Towne, Eddie Foy, Jun.	1/12, 1/6	July 6, 1939
,, 25	Colorado Trail	Columbia ..	F. 1501	54	U	4,892	Charles Starrett, Iris Meredith	1/12, 1/6	Mar. 16, 1939
,, 4	Double Crime in the Maginot Line	United Artists ..	F. 15972	95	A	8,436	Victor Francen, Vera Korene, Fernand Fabre	1/48, 1/12, 1/6 ..	June 8, 1939
,, 4	Five Came Back	RKO-Radio ..	F. 2043	74	A	6,743	Chester Morris, Lucille Ball, C. Aubrey Smith	1/12, 1/6	July [illegible]
,, 4	Frontiers of '49	Columbia ..	F. 1502	53	U	4,826	Bill Elliott	1/12, 1/6	Mar [illegible]
,, 11	Girl from Mexico, The	RKO-Radio ..	F. 2030	71	U	6,435	Lupe Velez, Donald Woods	1/12, 1/6	Jul
,, 4	*Keep Your Seats Please (Re-issue)	A.B.F.D.	Br. 13398	84	U	7,670	George Formby, Florence Desmond	1/12, 1/6 .. .	Se [illegible]
,, 18	Let Us Live	Columbia ..	F. 1651	71	A	6,477	Maureen O'Sullivan, Henry Fonda, Ralph Bellamy	1/48, 1/12, 1/6 ..	May
,, 18	Maisie	M-G-M	F. 2010	74	A	6,710	Robert Young, Ann Sothern	1/48, 1/12, 1/6 ..	Jun [illegible]
,, 11	Man About Town	Paramount ..	F. 2107	84	A	7,592	Jack Benny, Dorothy Lamour, Edward Arnold	1/48, 1/12, 1/6 ..	Jul [illegible]
,, 18	Man of Conquest	British Lion (Republic)	F. 2076	98	U	8,878	Richard Dix, Gail Patrick, Joan Fontaine ..	1/48, 1/12, 1/6 ..	July 6, 1939
,, 4	*Missing People	Grand National	Br. 1902	71	A	6,322	Will Fyffe, Kay Walsh	1/12, 1/6	May 25, 1939
,, 18	Naughty But Nice	Warner	F. 1900	89	U	8,010	Ann Sheridan, Dick Powell, Gail Page ..	1/48, 1/12, 1/6 ..	June 1, 1939
,, 18	North of Shanghai	Columbia	F. 1587	58	A	5,201	James Craig, Betty Furness	1/12, 1/6	July [illegible]
,, 11	One Third of a Nation	Grand National	F. 2250	70	A	6,400	Sylvia Sidney, Leif Erikson	1/12, 1/6	Aug. 24, 1939

• Titles marked with an asterisk denote British P

H WEEKLY'S *Dec. 1939*

INDEX

OFFERS—NOV., 1939

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Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Dates.
Melody of Youth ..	United Artists	101 min.	A	9,152 ft.	Jascha Heifetz, Andrea Leeds, Joel McCrea	Outstanding general booking. Should appeal to every member of the family	Nov. 30, 1939	Not Fixed
*Mrs. Pym of Scotland Yard	Grand National	63 min.	A	5,850 ft.	Mary Clare, Edward Lexy, Anthony Ireland	Good popular fare. Nothing to harm youngsters	Nov. 2, 1939	Not Fixed
Nancy Drew and the Hidden Staircase	Warner ..	60 min.	U	5,419 ft.	Bonita Granville, Frankie Thomas, John Litel	Good two-feature programme booking. Will appeal to youngsters	Nov. 23, 1939	Not Fixed
Old Maid, The	Warner ..	94 min.	A	8,510 ft.	Bette Davis, Miriam Hopkins, George Brent	Outstanding general booking. Hardly suitable for children	Nov. 23, 1939	Not Fixed
*On the Night of the Fire ..	General F.D.	93 min.	A	8,419 ft.	Ralph Richardson, Diana Wynyard, Romney Brent	Outstanding dramatic booking. Hardly suitable for children	Nov. 2, 1939	Feb. 19, 1940
Professor Mamlock ..	British Lion ..	102 min.	A	9,162 ft.	S. Mezhinski, E. Nikitina, O. Zhakov	Potential box-office proposition for most halls. Unsuitable for children	Nov. 16, 1939	Not Fixed
Rains Came, The ..	20th Century-Fox	104 min.	A	9,391 ft.	Myrna Loy, Tyrone Power, George Brent	Excellent general booking. Nothing to harm youngsters	Nov. 16, 1939	Not Fixed
Real Glory, The	United Artists	96 min.	A	8,630 ft.	Gary Cooper, David Niven, Andrea Leeds	Excellent popular booking. Great for the family..	Nov. 30, 1939	Not Fixed
Return of Dr. X, The ..	Warner ..	62 min.	H	5,593 ft.	Wayne Morris, Humphrey Bogart, Rosemary Lane	Good mass and industrial thriller. Obviously not for children	Nov. 16, 1939	Not Fixed
Rulers of the Sea	Paramount ..	97 min.	U	8,705 ft.	Will Fyffe, Douglas Fairbanks, Jun., Margaret Lockwood	Excellent popular booking. Great for the family..	Nov. 23, 1939	Jan. 1, 1940
*She Couldn't Say No ..	A.B.F.C. ..	70 min.	U	6,400 ft.	Tommy Trinder, Fred Emney, Googie Withers	Quite good popular hall booking	Nov. 23, 1939	Not Fixed
*Sons of the Sea	Grand National	82 min.	U	7,412 ft.	Leslie Banks, McKenzie Ward, Kay Walsh	Excellent popular booking. Great for the family..	Nov. 9, 1939	Not Fixed
Stop, Look and Love ..	20th Century-Fox	53 min.	U	5,158 ft.	Jean Rogers, William Frawley, Minna Gombell	Safe second-feature stuff for family audiences, with marked feminine interest and nothing to harm juveniles	Nov. 23, 1939	Not Fixed
Television Spy	Paramount ..	58 min.	U	5,232 ft.	William Henry, Judith Barrett, William Collier, Sen.	Second for the unsophisticated only. No appeal to youngsters	Nov. 23, 1939	Feb. 19, 1940
They Asked for It ..	General F.D. (Universal)	61 min.	U	5,490 ft.	William Lundigan, Joy Hodges, Michael Whalen	Handy two-feature programme booking. Safe for the family	Nov. 2, 1939	Not Fixed
Thunder Afloat	M-G-M ..	93 min.	U	8,850 ft.	Wallace Beery, Chester Morris	Cast-iron proposition for all classes, family included	Nov. 2, 1939	Not Fixed
Timber Stampede ..	RKO-Radio ..	59 min.	U	5,324 ft.	George O'Brien, Marjorie Reynolds, Robert Fiske	First-rate outdoor booking. Great for youngsters	Nov. 16, 1939	Not Fixed
Torchy Plays with Dynamite	Warner ..	59 min.	A	5,317 ft.	Jane Wyman, Allen Jenkins, Tom Kennedy	Very good two-feature programme booking. Good for youngsters	Nov. 23, 1939	Not Fixed
Tropic Fury	General F.D. (Universal)	64 min.	A	5,810 ft.	Richard Arlen, Beverley Roberts	Good two-feature programme booking for most halls. No harm to youngsters	Nov. 2, 1939	June 17, 1940
Valley of Terror	Exclusive ..	59 min.	U	5,380 ft.	Kermit Maynard, Harlene Wood	Average Western booking. Suitable for juveniles	Nov. 16, 1939	Not Fixed
*What Men Live By ..	Exclusive ..	40 min.	U	3,803 ft.	Esmond Knight, Elliott Makeham, Olga Lindo	Appeals more to the critical, but is good sound material for the family halls	Nov. 23, 1939	Not Fixed
*Window in London, A	General F.D. ..	75 min.	A	6,895 ft.	Michael Redgrave, Sally Gray, Paul Lukas	Good mass and industrial booking. Hardly suitable for youngsters	Nov. 2, 1939	June 17, 1940
REISSUE								
*Debt of Honour	New Realm ..	54 min.	A	5,350 ft.	Will Fyffe, Leslie Banks, Geraldine Fitzgerald	Quota booking for small halls. May appeal to youngsters	April 2, 1930, & Nov. 9, 1939	Not Fixed

IN DECEMBER, 1939

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Dec. 11	Panama Patrol	Grand National	F. 1882	69	A	6,274	Leon Ames, Charlotte Wynters	1/6	May 25, 1939
,, 4	*Riding High	British Lion ..	Br.R. 2081	68	U	6,193	Claude Dampier, Helen Haye	1/12, 1/6	July 13, 1939
,, 18	*Saint in London, The	RKO-Radio ..	Br.R. 2080	75	A	6,790	George Sanders, Sally Gray	1/12, 1/6	July 6, 1939
,, 11	6,000 Enemies	M-G-M	F. 2112	56	A	5,134	Walter Pidgeon, Rita Johnson	1/48, 1/12, 1/6 ..	July 27, 1939
,, 11	*Spies of the Air	A.B.F.C. ..	Br.R. 1828	77	A	6,982	Roger Livesey, Barry K. Barnes, Joan Marion	1/12, 1/6	April 20, 1939
,, 25	Stanley and Livingstone	20th Century-Fox	F. 2216	100	U	9,057	Spencer Tracy, Nancy Kelly, Richard Greene	1/48, 1/12, 1/6 ..	Aug. 17, 1939
,, 11	Street of Missing Men	British Lion (Republic)	F. 2079	63	A	5,739	Charles Bickford	1/12, 1/6	July 13, 1939
,, 11	Sun Never Sets, The	General F.D. (Universal)	F. 2051	97	A	8,736	Basil Rathbone, Douglas Fairbanks, Jun. ..	1/48, 1/12, 1/6 ..	June 29, 1939
,, 4	Tarzan Finds a Son	M-G-M	F. 2096	80	U	7,241	Johnny Weismuller, Maureen O'Sullivan ..	1/48, 1/12, 1/6 ..	July 20, 1939
,, 4	That Girl From College	RKO-Radio ..	F. 2032	63	U	5,756	Anne Shirley, James Ellison	1/6	June 29, 1939
,, 4	*There Ain't No Justice	A.B.F.D... ..	Br.R. 2003	83	A	7,202	Phyllis Stanley, Jimmy Hanley, Jill Furse	1/48, 1/12, 1/6 ..	June 8, 1939
,, 4	*This Man in Paris	Paramount ..	Br.R. 2052	86	A	7,745	Barry K. Barnes, Valerie Hobson, Alastair Sim	1/48, 1/12, 1/6 ..	June 29, 1939
,, 25	Way Down South	RKO-Radio ..	F. 2138	65	U	5,608	Bobby Breen, Alan Mowbray, Ralph Morgan	1/12, 1/6	Aug. 3, 1939
,, 25	What a Life	Paramount ..	F. 2185	78	U	7,079	Jackie Cooper, Betty Field	1/48, 1/12, 1/6 ..	Aug. 3, 1939
,, 4	Whispering Enemies	Columbia ..	F. 1604	61	A	5,576	Jack Holt, Charles Farrell	1/12, 1/6	May 18, 1939
,, —	Wife, Husband and Friend ..	20th Century-Fox	F. 1637	79	A	7,171	Loretta Young, Warner Baxter, Binnie Barnes	1/48, 1/12, 1/6 ..	Mar. 30, 1939
,, 11	Winter Carnival	United Artists ..	F. 2247	90	U	8,188	Ann Sheridan, Richard Carlson	1/48, 1/12, 1/6 ..	Sept. 7, 1939
,, 18	Young Mr. Lincoln	20th Century-Fox	F. 2102	100	A	9,034	Henry Fonda, Alice Brady, Marjorie Weaver	1/48, 1/12, 1/6 ..	July 13, 1939

...ic British P ...ures. † In colour

"BABES IN ARMS"

Scenes from BABES IN ARMS which Metro-Goldwyn-Mayer is Trade showing this (Thursday) afternoon at the Cambridge Theatre. Mickey Rooney and Judy Garland are featured

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 7 AND WED., DEC. 13

Thursday

Sued for Libel (*RKO-Radio*)

Own Theatre. **11 a.m.**

Cast: Kent Taylor, Richard Lane, Linda Hayes, Lilian Bond, Morgan Conway, Kaye Luke, Roger Fryer. **Director:** Leslie Goodwins.

Taylor plays a newspaperman who produces a radio newspaper; Linda Hayes as a rival reporter who, as a jest, gives Lane the information that the prisoner in a sensational murder trial has been found guilty, when actually, he has been acquitted. Taylor broadcasts the incorrect verdict along with a bitter denunciation of the defendant, and as a result incurs a big libel suit.

In a desperate effort to avoid the suit, Taylor, the girl, and Richard Lane, Taylor's assistant, dig up the defendant's past to prove he really is a criminal. As they gather in clues another murder is mysteriously committed—a crime they endeavour to link up with two previous killings. From this point on the story moves fast and furiously, with everyone involved in the cast finally being drawn to a mountain retreat where the real criminal's identity is revealed. This is said to provide a surprise twist to the fast-moving drama.

Babes in Arms (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Mickey Rooney, Judy Garland, June Preisser, Betty Joynes, Douglas McPhail, Leni Lynn and John Sheffield. The adult members are Charles Winninger, Guy Kibbee, Grace Hayes, Rand Brooks. **Director:** Busby Berkeley.

"Babes in Arms" is set in the period that saw the passing of vaudeville and concerns those happy-go-lucky headliners and their children who saw that world totter and crumble about them when motion pictures showed their two-a-day into the discard. But mostly in deals with the kids of these performers, who save the day when they crash Broadway on their own steam by the very talent that made the names of their fathers and mothers household words.

Director Busby Berkeley auditioned 450 kid acts to select fifty young entertainers, ranging from three to fourteen years, to appear in the show sequences of the picture.

Mickey plays the son of a famous vaudeville team, who, born backstage at the Palace Theatre, inherits all his father's talent plus a modern viewpoint. He is the guiding light of the go-getting youngsters, while Judy is given her finest opportunity to date to display her talents as one of America's most juvenile entertainers.

The Flying Deuces (*RKO-Radio*)

New Gallery. **3 p.m.**

Cast: Laurel and Hardy, Jean Parker, Reginald Gardiner, Charles Middleton, James Finlayson. **Director:** Edward Sutherland.

The hilarious story commences with Stan Laurel and Oliver Hardy being stranded in Paris, where Oliver falls in love with Georgette, the pretty daughter of an inn keeper. Their attentions infuriate her husband, Reginald Gardiner, an officer in the French Foreign Legion, who persuades them to join the Legion, telling them that Oliver will quickly forget his unfortunate love affair.

Arriving in Morocco, their pair quickly embark on a series of wild adventures which are based on the fact that they have not taken their enlistment seriously. Finally, they are charged with nearly every crime possible and sentenced to death. At the last moment they escape in an aeroplane fuelled for an endurance test, and the climax comes in a series of hilarious exploits.

Friday

Pathetone Parade of 1940 (*Pathe*)

New Gallery. **11.30 a.m.**

The third of Pathé Pictures, entertaining vaudeville productions, "Pathétone Parade of 1940," is a feature comprising thirteen leading music-hall acts—in seven of them comedy is the predominant element.

The stars as they appear in the film are: Patricia Rossborough, with Eddie Collis and his Band; Tommy Handley (Itma of the air) and Ronald Frankau, as Mr. Murgatroyd and Mr. Winterbottom; Robert Wilson, late principal tenor of the D'Oyly Carte Opera Company; Winnie Ryland, acrobat; The Three New Yorkers, comedy jugglers; Leslie Holmes and Leslie Sarony; Teddy Brown—and, of course, his xylophone; Nosmo King and Hubert; Albert Sandler and Reginald King, assisted by Reginald Kilbey at the piano; Norman Long; The Bashful Boys; Mantovani and his Tipica Orchestra, and Robb Wilton in another of his popular sketches.

All are famous for their B.B.C. broadcasts and are the popular headliners of the better-class variety programme.

The Middle Watch (*Associated British*)

New Gallery. **2.30 p.m.**

Cast: Jack Buchanan, Greta Gynt, Fred Emney, Kay Walsh, Jean Gillie, David Hutcheson, Romney Brent, Leslie Fuller, Reginald Purdell. **Director:** Thomas Bentley.

One of the surest comedy hits ever made returns to the screen in this hilarious story by Ian Hay and Stephen King-Hall. Repolished and attuned to modern entertainment standards, "The Middle Watch" should sweep the board of records as it did when it first appeared about nine years ago.

Jack Buchanan is the captain of a cruiser, aboard which two girls are marooned after an afternoon reception. The delicate situation becomes electric when the Admiral decides to spend the night aboard prior to exercises at sea the next day. The situation is saved after some of the queerest happenings ever likely to take place aboard one of His Majesty's ships.

Fred Emney is the Admiral, a rôle whose excellence can be anticipated. Greta Gynt, Kay Walsh and Jean Gillie are the ladies whose affections and blissful ignorance of Service ways cause so much havoc. Reginald Purdell and Leslie Fuller are stalwarts of the Marines, whose tactful obedience to very irregular orders are a constant source of mirth.

Thomas Bentley directs this story which, with its Navy background to a screamingly hilarious plot, is one of the most opportune productions issued by British studios since the war. Its original version earned official recognition and was voted the best British film of 1931.

Monday

The Spider's Web (*Columbia*)

Private Theatre. **11 a.m.**

"The Spider's Web" is a thriller which opens with a mysterious sequence of fires, train disasters and truck smashes which are dislocating the entire transport arrangements of a big city, with the police ineffective in their attempts to arrest the criminals. Behind these outrages is a secret society, led by a mystic, hooded leader, called "The Octopus." Warren Hull, who reveals great versatility in this picture, by the use of clever disguise, eventually unmasks the monster. He portrays three rôles, the company director, an amateur detective called "The Spider," and an underworld character.

Iris Meredith provides the romance, with Dick Fiske featured as Hull's faithful assistant.

Hollywood Cavalcade (*20th Century-Fox*)

Century Theatre, Soho Square. **11 a.m., 3 p.m. and 6.30 p.m.**

Cast: Don Ameche, Alice Faye, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Donald Meek, George Givot, Eddie Collins, Chester Conklin, Ben Turpin. **Director:** Irving Cummings.

All the romance and spectacle of Hollywood from its early days has been captured in Technicolor in "Hollywood Cavalcade," in which most expert exponents of the rib-tickling art come again into their own. Mack Sennett with his overdressed bathing beauties, the Keystone Cops with their excruciating exploits, Buster Keaton more miserably funny than ever, and a host of people who made film history are banded together.

A great human story, with Alice Faye and Don Ameche as its stars, traces the rise of Hollywood through Mike, a pioneer director of the early riding-breeched, leather-putteed type. Mike "discovers" Molly and takes her to Hollywood and puts her through the stages of the bathing beauty comedies, custard pie buffoonery and Keystone Cop escapades to world premières and talking pictures. Mike carries Molly to screen greatness, then suddenly finds with her marriage to Nicky Hayden, typical romantic leading man, that he has lost his great love. A stirring climax concludes the story.

Konga (*Columbia*)

New Gallery. **2.30 p.m.**

Hailed as a new kind of outdoor action drama, thrilling, colourful and exciting, "Konga" features a wild stallion. Fred Stone, Rochelle Hudson and Richard Fiske lead a capable cast through the intricacies of range war, romance and the love of a man for his horse, and the drama is enhanced by the presence of one of the most beautiful and intelligent horses yet appearing on the screen. The performance of the sleek thoroughbred, Konga, will, it is claimed, evoke admiration generally.

Konga is sensitive, alert and highly intelligent, and claims immediate admiration.

Tuesday

Point of View (*Denning Films*)

Spectator Private Theatre, 25, Savile Row, W.1. **11 a.m.**

The latest "Point of View" featurette is a betting and wants to know "Should it be Taxed." The title is "Odds and Evens" and the treatment is said to be "not too serious." Mr. Pro wishes to tax bets and cut down income-tax, but Mr. Con declares the whole scheme impossible. The idea has great scope for argument and pictures. It is full of lively hunting scenes, racing scenes and every kind of gambling devise is illustrated and argued about on the screen.

There will also be shown the third of the "Nitwit and Nuisance" travelogues in Dufaycolor, which deals with the mystery and fascination of the Island of Bali.

The Women (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Phyllis Povah, Florence Nash, Joan Fontaine, Virginia Weidler. **Director:** George Cukor.

Unusual in its premise of presenting one of the strongest love stories to come out of Hollywood in months, and yet never showing before the camera the masculine objects of the various women's affections, "The Women" may well be nominated as the most unusual production of any year. It is decidedly top entertainment from every angle with sharp, snappy dialogue, thrilling situations and sets of eye-filling beauty.

Not since "Riptide" has Norma Shearer appeared in a similar rôle, and her return to drawing-room comedy is heralded by her many fans. Joan Crawford, portraying a "heavy" for the first time in her screen career, scores a decided triumph, as does Rosalind Russell, who is proving one of Hollywood's most versatile actresses.

Incidentally, those who witnessed the stage play will find that the drama lost nothing in being transferred to the screen. The broader scope offered by the celluloid provides many more spectacular moments than would be possible on the stage, outstanding among these being the beauty shop sequence and the fashion show.

Gates of Alcatraz (*Columbia*)

New Gallery. **2.30 p.m.**

Walter Connolly, one of the finest actors on the screen, stars in Columbia's "Gates of Alcatraz," a prison melodrama, which provides decidedly strong film fare of an unusual nature.

The fast-moving story tells of a beloved and kindly country doctor serving a prison sentence for allowing his humanity to outweigh his regard for the Law. From the moment that he passes within the walls of the prison the plot moves at a brisk pace and the suspensefull situations follow one another with breath-taking rapidity, it is reported. Connolly has opportunities for a unique characterisation.

Charles Vidor directed, and the supporting cast features Onslow Stevens and Iris Meredith with Paul Fix, Nicholas Sousanin, Eduardo Thomajan, Delmar Watson, and Don Beddoe conspicuously cast.

Tuesday and Wednesday

At the Circus (*M-G-M*)

Empire Theatre. **10.20 a.m., 12.30 p.m., 2.40 p.m., 4.45 p.m., 6.55 p.m., and 9 p.m.**

Cast: Three Marx Bros., Kenny Baker, Florence Rice, Nat Pendleton, Margaret Dumont. **Director:** Edward Buzzell.

The story concerns the three Marxs principally. Groucho is a crackpot lawyer, J. Cheever Loopold by name, who has never won a case. Chico and Harpo as assistants to the world's strongest man. Then there is Kenny Baker, of the radio songways, as part owner of the circus; Florence Rice as the star equestrienne and his sweetheart; Nat Pendleton as the strong man; Margaret Dumont as the usual society dowager.

The Strong Man, the Upside-Down Girl, the Midget and the crooked circus manager connive to trick Kenny out of his share of the circus. They demand ten thousand dollars from Kenny, although they have already stolen that amount from him and hidden it in the gorilla's cage. Harpo and Chico summon Groucho to the circus to fight Kenny's cause. That's where the riot begins, but after a continuous rapid-fire of comedy sequences, a happy solution is reached. Kenny wins the love of Miss Rice and gets his money back, saving the circus. Groucho also helps, by surprising Mrs. Dukesbury, played by Margaret Dumont, when he pitches the circus on her front lawn as a society function. And all the culprits are captured.

Wednesday

Here I am a Stranger (*20th Century-Fox*)

Century Theatre, Soho Square. **11 a.m., 3 p.m., and 6.30 p.m.**

Cast: Richard Dix, Brenda Joyce, Roland Young, Gladys George, Russell Gleason, George Zucco, Edward Norris, Henry Kolker. **Director:** Roy del Ruth.

This is a strong dramatic picture. It is a daringly significant story of modern life told with absorbing realism, interpolated with sparkling comedy.

Because her husband is irresponsible and cannot hold a job, a woman divorced him for the sake of her infant son. She marries a wealthy man, who gives her son security and a fine education. The son grows up to the threshold of manhood before he finds out that he does not really belong to the world of wealth to which he has been educated. How he discovers his father and helps rehabilitate him and falls in love with a girl outside the circle in which his mother has brought him up is unfolded with stirring emotional punch and powerful situations.

Mr. Smith Goes to Washington (*Columbia*)

New Gallery. **2.30 p.m.**

In every successive production, Frank Capra seems to outstrip his previous highly-appraised efforts, and according to advance information, the famous director, who has won the Academy Award for the best picture of the year three times, has again achieved the apparently impossible, by beating all previous bests with his "Mr. Smith Goes to Washington."

This gay, exciting, warmly emotional comedy drama is enacted by an outstanding cast. Jean Arthur and James Stewart share the romantic leads. Edward Arnold, Thomas Mitchell, Claude Rains, Guy Kibbee, Ruth Donnelly, Eugene Pallette, Beulah Bondi, Harry Carey, and H. B. Warner play prominent rôles.

"Mr. Smith Goes to Washington" presents Stewart in the title-rôle—a sincere, idealistic young man, who overnight becomes a national sensation. Jean Arthur is cast as secretary to Stewart when the latter is appointed to fill an unexpired term in the Senate. Complications, both serious and comic, crowd upon one another in swift succession, mounting to a climax that is advised as sensational.

NEW PRODUCT ANALYSED

DRAMA
Sued for Libel
The Spider's Web
Konga
Gates of Alcatraz
Here I Am a Stranger

COMEDY DRAMA
Babes in Arms
Hollywood Cavalcade
The Women
Mr. Smith Goes to Washington

COMEDY
The Flying Deuces
At the Circus
The Middle Watch

MUSICAL
Pathétone Parade of 1940

The Rib-Tickling Business

Rib-tickling is going to be the vogue. It's an age-old pastime and it never ceases to have devotees. The most expert exponents of the art are coming into their own. Mack Sennett with his overdressed bathing beauties, the Cops with their excruciating exploits, Buster Keaton more miserably funny than ever and a host of people who made film history are banded together in the newest issue of Laughs Unlimited. Weave into the pattern a variety of situations abounding in comedy, the work of Alice Faye and Don Ameche, and you have a rib-tickling masterpiece.

"HOLLYWOOD CAVALCADE"

20th Century-Fox Picture

IN TECHNICOLOR

GAIETY, MANCHESTER

LICENCE TRANSFER REFUSED

Negotiations have been in progress for the reopening of the Gaiety, Peter Street, Manchester, where the entertainments have alternated between films and "live" shows.

When application was made to the Manchester Watch Committee for the transfer of the kinematograph licence, the Committee gave instructions (on November 30) for the applicants to be informed that they could not agree to the theatre being used in its present condition for the exhibition of kinematograph films.

FRANK'S CIRCUIT IMPROVEMENT

Plans have been passed for alterations of the Mere Road kinema, Leicester, controlled by Messrs. Franks, which is at present closed, but structural alterations are to be commenced shortly.

The Star kinema, also on the same circuit, is to have an imposing frontage erected; plans have been passed. C. R. Searle is the resident manager here. Other new kinema contractors in the area are for the present standing over.

Plymouth Watch Committee has deputed two members to confer with representatives of the Cinematograph Exhibitors' Association with regard to the closing hours of kinemas.

E

A scene from ESCAPE, which 20th Century-Fox Trade showed last week. Kane Richmond and Amanda Duff are featured

Lord Provost Opens New Glasgow Kinema

THE ASCOT—ANNIESLAND CROSS—GIFTS FOR OVERSEAS TROOPS — TOMORROW'S CINEMA CLUB DATE — LODGE ANIMA INSTALLATION

THE new Ascot Cinema in Great Western Road, Glasgow, which has been erected by a company with which George Urie Scott and A. B. King are associated, was opened yesterday (Wednesday) by Lord Provost, P. J. Dollan.

Situated near Anniesland Cross, the Ascot was designed by Charles J. Macnair, and George Urie Scott has personally supervised its construction. It has accommodation for 1,200 in the stalls and 700 in the circle. W. E. Mirrophonic sound has been installed.

A large car-park is situated at the rear of the theatre.

Special emphasis is placed on the fact that the Ascot provides excellent facilities in the event of air raids. It should be one of the safest places in Glasgow, as patrons will be surrounded by several thicknesses of walls, and above by concrete ceilings.

The manager is Robert Graham, lately assistant at the Paramount Theatre, Glasgow.

"Jock's Box" Efforts

All the Glasgow kinemas have been making a special effort on behalf of "Jock's Box," which hopes to send a Christmas parcel to every Scottish soldier on service. At the Paramount Theatre last week Gerald Shaw, Paramount organist, put on a special "Jock's Box" musical interlude, and from the collections made from patrons the fund will benefit very considerably.

Mr. Archer, manager of La Scala Picture House, had a novel idea of having a pipe band and collectors at every performance, and here, too, the response was very generous. In fact, in all the kinemas throughout Glasgow and the West of Scotland this deserving fund has received a helping hand.

Something new in Sunday entertainment in Glasgow was the first appearance of the Scottish Orchestra in a kinema. The concert they gave in the Paramount Theatre last Sunday was so successful that there is to be an orchestral concert every Sunday in the Paramount from now to the end of January.

Cinema Club Luncheon

Club members are reminded that the usual monthly luncheon will be held in Craig's Rhul, Sauchiehall Street, on Friday first at one o'clock. President Gordon expects to have several screen personalities at present in town at the luncheon and a programme of entertainment will also be provided. It is hoped there will be another good attendance.

LODGE ANIMA

MANY PRESENT AT INSTALLATION

The installation ceremony of Lodge Anima attracted an attendance of over 80 members last Friday afternoon. The Installing Masters were two Past Masters of the Lodge, Bros. Jack Kissell and Brother Harry Stuart, and their work together and separately was up to their best standard. The Installation of Brother W. C. Clark, a member of the Trade (the first for a few years) by Brother Kissell was of the highest order, and the ease and familiarity of Brother Stuart in installing the office-bearers was a welcome feature.

The retiring Master, Brother U. E. Simpson, was made the recipient of a Past Master's Jewel and Apron in appreciation of his services as Master during the year.

ROBERT GRAHAM

Manager of the Ascot

Though still a young man, **Robert Graham**, manager of the new Ascot, Glasgow, has had a thorough training and experience in the kinema business. Born and schooled in Glasgow, he spent several years in the United States, where he gained valuable experience with Paramount and Fox Film Companies. On returning to Glasgow he was appointed assistant manager at the Paramount Theatre, under Charles Young and has been there since its opening five years ago.

Community singing night interludes, introduced by Selwyn Taylor, at the G-B Picture House, West Hartlepool, is proving a great Friday attraction. Popular numbers are invested with an amusing topical twist by verses interpolated by Mr. Taylor.

Talent-spotting competitions, with the usherettes as spies, is another enjoyable variant.

The Blues Blacked-out

The best way to banish the blithering blues and the black-out is to breathe gently and await the coming of the big annihilator of blank despondency.

You'll never be broody if you bank on

"HOLLYWOOD CAVALCADE"

20th Century-Fox Picture

IN TECHNICOLOR

CANADIAN TRADE FIGURES ON THE "UP AND UP"

"Best Since '29"

From Our Toronto Correspondent

DESPITE international suspense and uncertain markets, the moving picture theatre business in Canada continued to show increases for the fifth year in succession, according to the official report of the Dominion Government on the theatre trend for 1938, both receipts and actual admissions showing advances for the past calendar year with the film exchanges recording the best revenue of any year since 1929.

Aggregate receipts for theatres in 1938 were $33,625,052, which was an increase of 3½ per cent. over the previous year, total admissions at the 1,133 theatres were 137,976,052, with an increase of 2.7 per cent. in attendance compared with 1937. The number of theatres increased by 86, but the number of film exchange offices was unchanged.

Three Dollars a Head

Statistics reveal that each person in Canada averaged $3.02 in theatre admissions for the past year, this being the highest per capita figure since 1931, when the average was $3.28. There was one theatre for each 10,000 population and there were 57 seats for each 1,000 persons, the total seating capacity of all theatres being 640,366.

The Independents

The number of independently owned theatres was exactly half of the total, at 566, and these accounted for 41 per cent. of total admissions and 36 per cent. of total revenue. Chains of four or more theatres represented 36 per cent. of the total number of houses, as compared with a showing of 18 per cent. in 1930, this indicating that the numerical strength of the circuits has doubled in eight years. The interesting point is brought out that 28 per cent. of all seats in all theatres were occupied at every possible performance throughout 1938.

The total payroll of Canadian theatres was $5,666,049, the number of employees being 7,248, exclusive of proprietors.

The Province of British Columbia maintained the lead in per capita expenditure for film entertainment with an average of $4.81, down only 1 cent from 1937, while the second Province was Ontario, with an average of $4.07, an increase of 17 cents from the previous year. The Quebec average was $2.17.

Film exchanges, with 62 offices across Canada and 648 employees, had an aggregate payroll of $1,031,900 for the past year, salaries showing an increase of $19,000.

ADDRESS CHANGE

Overseas Department

The Department of Overseas Trade has now removed from 35, Old Queen Street, S.W.1. The address of the department in future will be New Public Offices, Great George Street, S.W.1, to which all inquiries should now be addressed.

The telephone number, Whitehall 9040, remains.

The wild horse which plays the title role in KONGA, which Columbia is Trade showing next week

N. Irish Churches and S.O.

WOULD BAN ALL SHOWS FOR THE TROOPS

THE battle of Sunday opening has started all over again. Sabbatarian bodies are writing to the War Office protesting against any attempt being made to have Sunday kinema shows in Northern Ireland, or entertainments of any kind for the troops. They are also to oppose strongly any concerts or film programmes in kinemas in aid of the Red Cross and other war charities on Sundays.

An Annual Affair

John M'Grogan, of the Antrim Picture House, has given his annual benefit show in aid of the funds of the British Legion.

Kinema Fire

A fire in the boiler house of the Picture Palace, Londonderry, was quickly put out with a hand pump without the show being stopped or the audience being aware of the fire.

Film Hold Up

The Ulster Tourist Development Association announce that they have come to an agreement with the Strand Film Co. regarding the contract they placed at £1,450 with the Strand Film Co. for the production and distribution of an Ulster film.

They have decided to pay for the amount of work done—about one-third of the film—and when work can be resumed they will again employ the Strand Film Co., and in the event of any rise in the cost of film material make a reasonable allowance over and above the contract price.

Later Transport Refusal

SOUTH SHIELDS EXHIBITORS' STRONG PROTEST

The South Shields Cinema Managers' Association is renewing its efforts for the restoration of late 'buses for the convenience of their patrons.

A short time ago the Corporation Transport Committee gave a point-blank refusal to the request.

The association has this week launched a public petition and each night an appeal to kinemagoers is thrown on the screen requesting support for more transport. Up to the present support for the petition is up to expectations.

E. Foster, secretary of the association, states that if the Transport Committee fail to give it reasonable consideration it will be proof that the members of the committee are assuming the attitude of little dictators.

There is the possibility in that event that the association might be compelled to take the matter to another source.

Owing to the refusal of the Bristol Tramways Co. for a later service of buses all central kinemas in Bristol have to finish their last performance before 10 p.m.

Thus, the extra hour granted to the kinemas is of no value to those houses which draw their patrons from the outlying suburbs.

JACK X'S GUEST

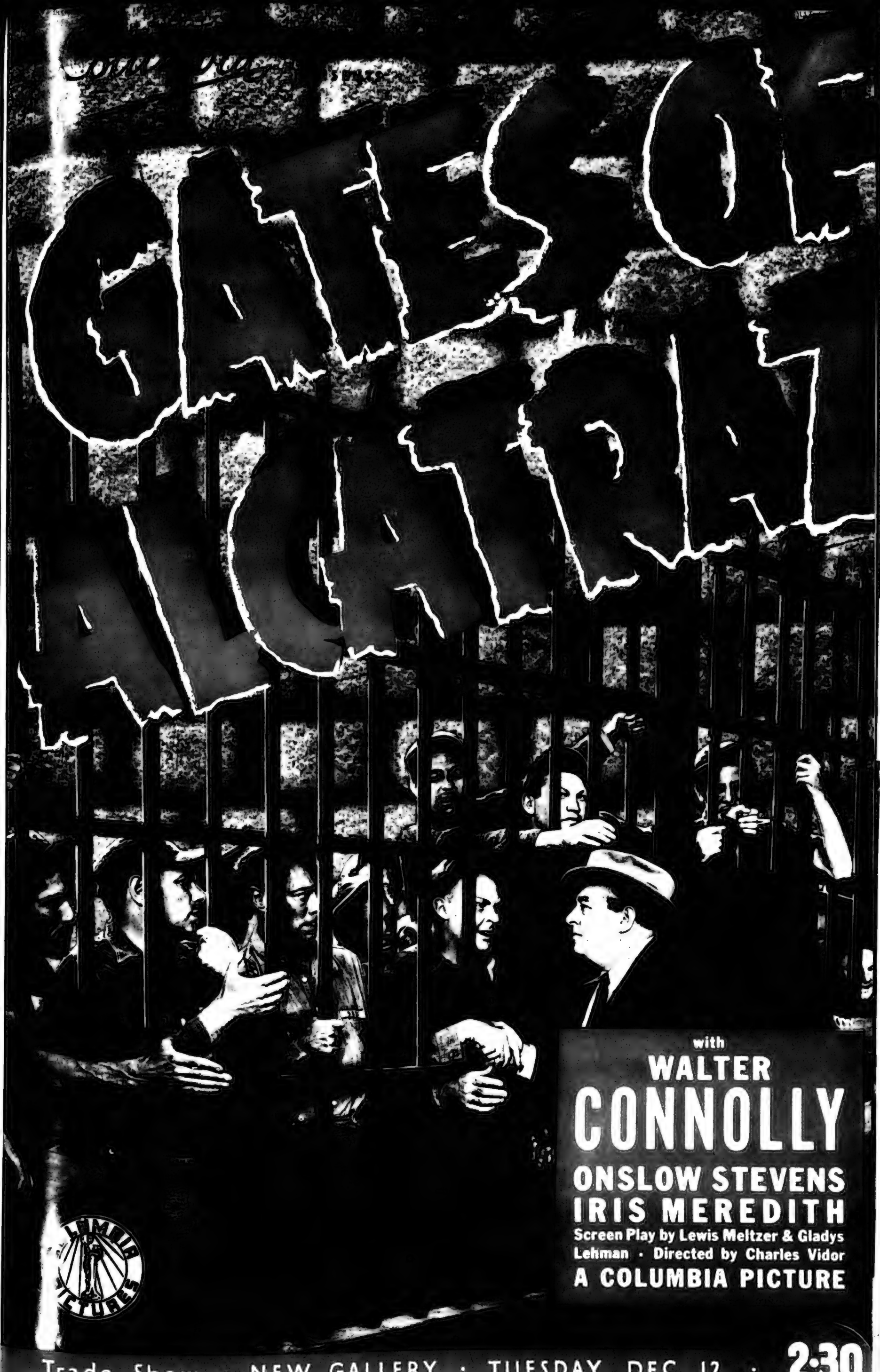
Jack Buchanan to Visit Rialto, York

Jack Buchanan and a number of West End artistes will make personal appearances shortly at a Sunday night concert at the Rialto Cinema, York, in aid of the Soldiers', Sailors' and Airmen's Families' Association. The concert has been arranged by J. X. Prendergast, proprietor of the kinema, in collaboration with Lady Bartholomew and other workers for the association.

The party he will bring is the one which he is taking to France to entertain the troops.

Laurel and Hardy in FLYING DEUCES, which is being Trade shown by RKO-Radio (Thursday) afternoon at the New Gallery

CLASS OF ACTION



with

WALTER CONNOLLY

ONSLOW STEVENS

IRIS MEREDITH

Screen Play by Lewis Meltzer & Gladys Lehman · Directed by Charles Vidor

A COLUMBIA PICTURE

COLUMBIA PICTURES

Trade Show · NEW GALLERY · TUESDAY DEC. 12 · 2·30

Frank Capra's

Mr. Smith Goes to Washington

JEAN ARTH

JAMES STEW

CLAUDE RAINS · EDWARD

THOMAS MITCHELL · GUY

BEULAH BONDI

Screen Play by SIDNEY BU

COLUMBIA PICTURES

COLUMBIA

rank Capra's

SMITH goes Washington

JEAN ARTHUR

AMES STEWART

LAUDE RAINS · EDWARD ARNOLD

OMAS MITCHELL · GUY KIBBEE

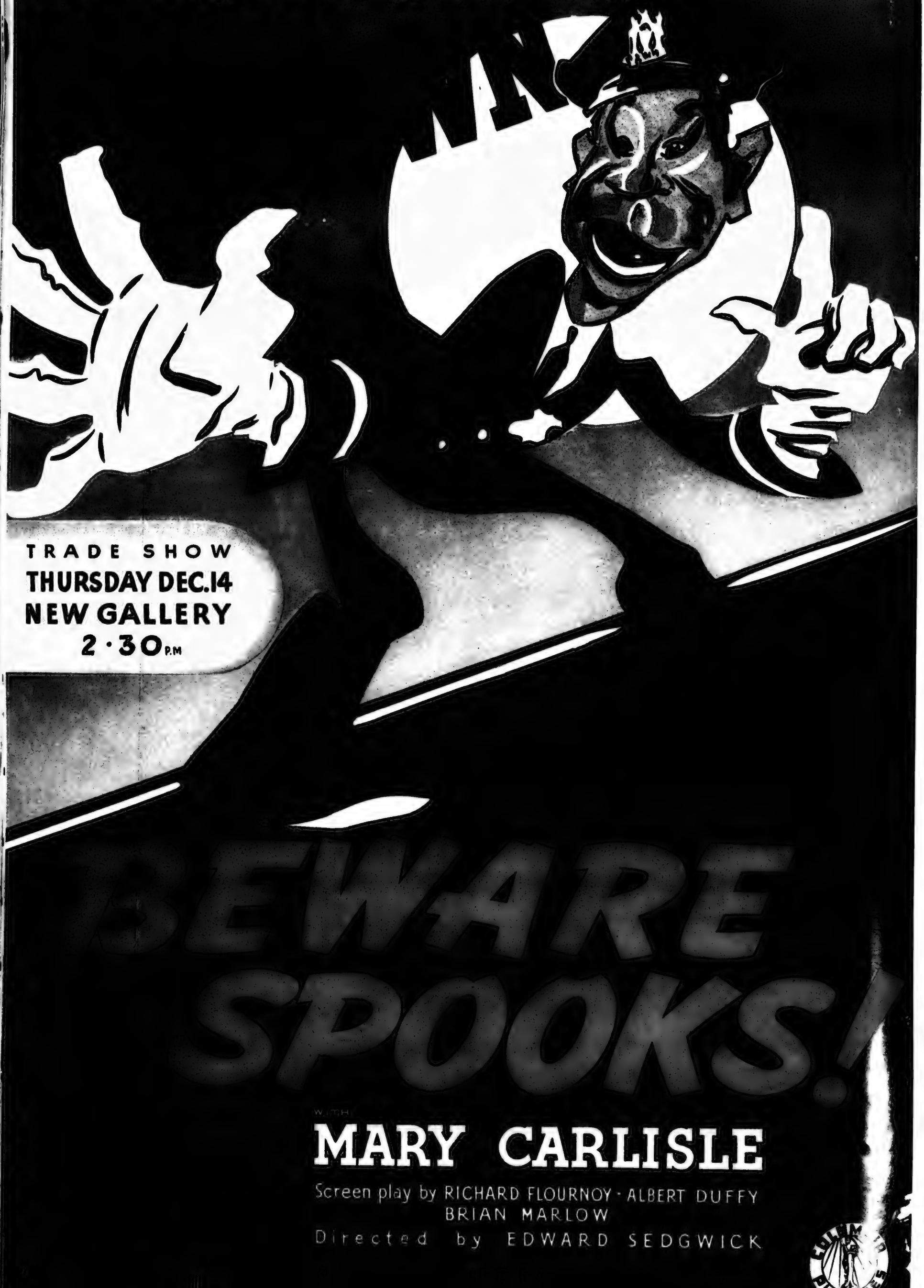
BEULAH BONDI

n Play by SIDNEY BUCHMAN

Trade Show
NEW GALLERY
WED. DEC. 13TH at 2:30 P.M.

A BRAND NEW ROLE FOR A GRAND LAUGH STAR !!

Joe Turns Copper in a Whopper of a Comedy!



TRADE SHOW
THURSDAY DEC.14
NEW GALLERY
2·30 P.M

BEWARE SPOOKS!

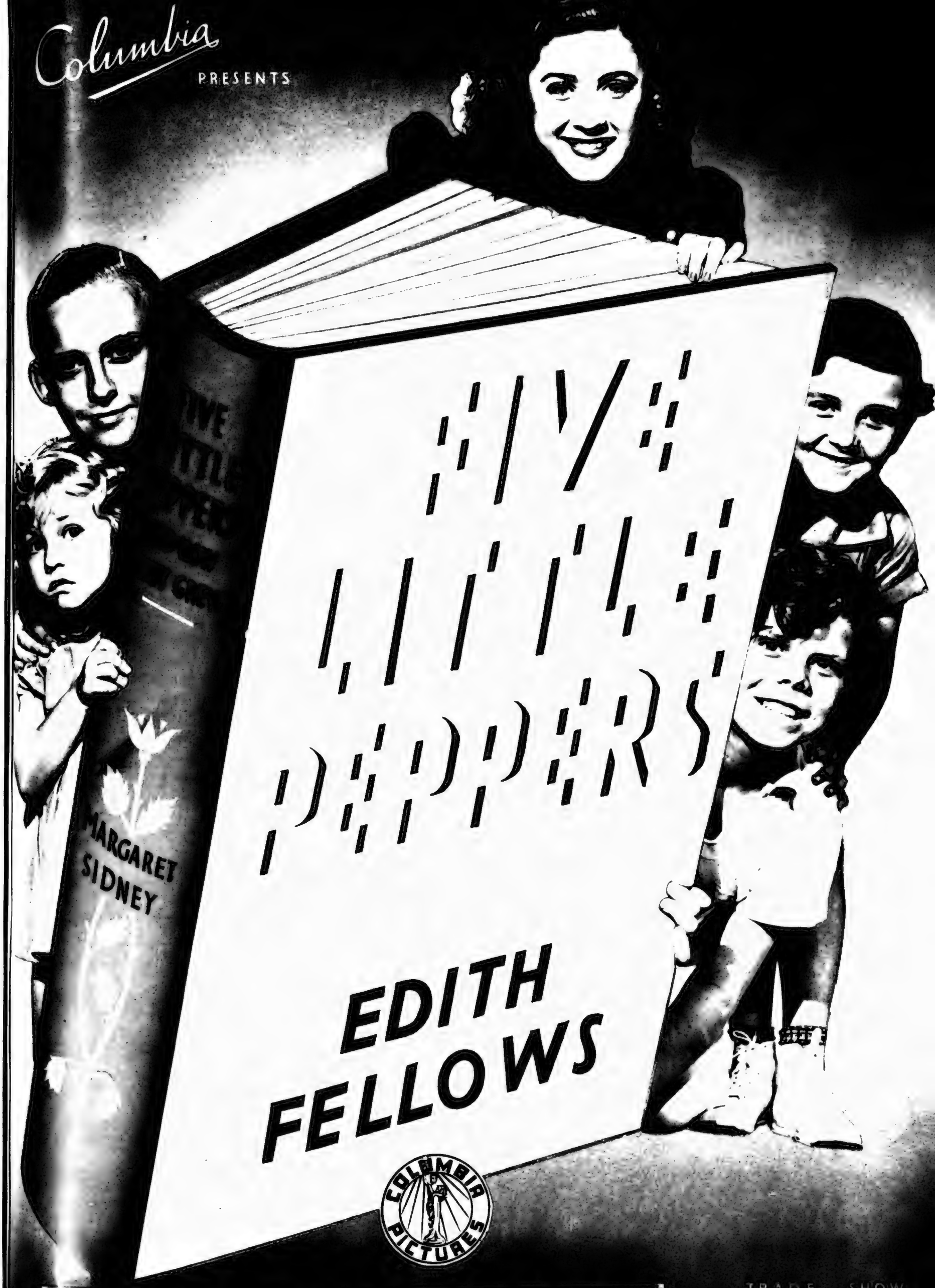
WITH

MARY CARLISLE

Screen play by RICHARD FLOURNOY · ALBERT DUFFY
BRIAN MARLOW

Directed by EDWARD SEDGWICK

Columbia PRESENTS



CLARENCE KOLB · DOROTHY PETERSON · RONALD SINCLAIR
AND THE LITTLE PEPPERS
Screen Play by NATHALIE BUCKNALL and JEFFERSON PARKER
Based upon the book by MARGARET SIDNEY · Directed by CHARLES BARTON
A COLUMBIA PICTURE

TRADE SHOW
FRI. DEC. 15
New Gallery
2·30

THE NEW CAPRA FILM

In America MR. SMITH GOES TO WASHINGTON has created box-office records and the success of this latest Capra subject lends outstanding interest British Trade show. This has been fixed by Columbia to take place at 2.30 p.m. on Wednesday, December 13, at the New Gallery. Heading the cast, which inc fewer than 168 speaking parts, are Jean Arthur and James Stewart. In prominent support are Claude Rains, H. B. Warner, Edward Arnold, Thomas Mitch Kibbee, Eugene Pallette, Harry Carey, Beulah Bondi, Astrid Allwyn, Grant Mitchell and Porter Hall

C. Aubrey Smith and Gloria Jean, Universal's wonder child discovery, whose first film THE UNDER PUP (G.F.D.) is achieving records at the Odeon, Leicester Square.

COMFORTS FOR THE TROOPS

MORE GOOD EFFORTS BY EXHIBITORS

THE kinema is in the forefront of institutions sponsoring collections for the various Comfort Funds for the troops.

R. R. Kerr, manager of the Regal, Warminster, has been running for these last three week-ends, Saturday and Sunday openings, a collection for local troops serving overseas under the heading of S O S (Send Over Smokes). He started the collection with £2, and up to last week-end the total is now £23 13s.

BLACKPOOL CONCERTS

12,000 Fags Already Sent

A Palladium Cigarette Fund has also been started at Blackpool, of which **Hamilton Wilding**, the kinema's organist, is the organiser, and for the purpose of which Mr. Hall, the managing director, has given him the loan of the theatre on Sunday afternoons.

A fortnight ago Mr. Wilding organised a symphony concert, having an orchestra of 40 players, soloists, and organ. Well patronised, and is hoping to put on another symphony concert at Mr. Hall's theatre, the Dominion, Bispham, early in January.

All kinds of small efforts are being made in the theatre to raise money for this object, and during last week they sent out 12,000 cigarettes.

HEWITSON'S GESTURE

To Soldiers' Comfort Fund

Alan Hewitson and his co-directors of the Hewitson circuit set aside the net proceeds of last Sunday's performances at the Windsor Theatre and Princes Hall, Smethwick, for the benefit of the members of the local units of the R.A.S.C. and R.E. The money will be utilised in providing comforts for men attached to those units who are now on service.

SOLDIERS' TRIBUTE TO EXHIBITOR

Presentation to Organiser

A cigarette-collecting scheme among patrons has been inaugurated by Arthur A. Mansell, of the Star, Sheffield, and already 10,000 cigarettes have been forwarded.

Mr. Mansell's indefatigable work for members of the Forces—he was a naval man in the last war—has been conducted in various ways, including shows for all sections of the Forces at the kinema. He was both surprised and delighted when, last week, he was presented with a silver cigarette case, inscribed with expressions of appreciation for what he had done for one particular section of the Army.

LEN SULLIVAN'S BIT

Len Sullivan, manager of the Central P.H., Sheffield, last week paid over £11 to a local fund.

Our Bookshelf

"THE INDIAN FILM"

NATIVE EXPERT SURVEY OF THE FIELD

UNDER the title of "The Indian Film," an extremely interesting and comprehensive work has just been published by the Bombay Radio Press. It is by Y. A. Fazalbhoy, which means to those who know him and his activities that it is well informed and thorough, in fact, much of what he tells us is applicable to the film business anywhere.

Naturally, its chief value is in the specialised and local information, but the quality of its general observations is such that no member of the Trade reading it will doubt the accuracy of the treatment of the less familiar field.

While Mr. Fazalbhoy has a complaint against the lack of outside support for the Industry in India, whether from the Government or the financiers, he is fully alive to the need for a vigorous internal overhaul, and many of his comments are sufficiently pointed to be appreciated in the film world in general, in whatever soil its roots may be planted.

As one who is not entirely ignorant of the Indian point of view, with its all-pervading habit of crying out to be saved instead of settling down to work out its own salvation, I would congratulate the author on his straight talk to his fellow-workers and his lecture on self-development. If they take his message on unity and co-operation to heart his book will prove to be a great stimulus in a field which is far bigger than is commonly realised.

To make films good enough to be called international is a natural ambition, but Mr. Fazalbhoy is wisely detached and critical in his expectations of this; he points out, however, the opening that exists for the export of Indian pictures to other parts of Asia as well as the Near East.

The Indian Film. By Y. A. Fazalbhoy. Bombay Radio Press. Rs. 2.

TWO APPOINTMENTS AT WARNER'S

K. E. Adams as Circuit Controller

Keith E. Adams has been appointed circuits controller of Warner Bros. and has taken up his new duties this week.

Since entering the Industry in 1912, Mr. Adams has achieved prominence on both distributing and exhibiting sides. He was general sales manager of Goldwyns and P.D.C. and London manager of the Stoll Film Co.

One of the best-known figures in Wardour Street, Mr. Adams brings to his post the breadth of experience and knowledge as well as the wealth of personal contacts established from 27 years in motion pictures.

F. W. Ingram as Branch Supervisor

F. W. Ingram, who has been appointed branch supervisor of Warner Bros., has taken up his duties this week.

F. W. INGRAM

Entering the film business in 1909 with Selig-Polyscope, Mr. Ingram's association with the film business has been continuous, except for his service during the World War and for three years with the Army of Occupation in Egypt thereafter.

Following demobilisation, Mr. Ingram joined Ideal and served with that company during its amalgamation with Gaumont-British Distributors in capacities ranging from divisional manager to general sales manager.

More recently he has been a member of the board of Liberty Films, Ltd., and in joining Warner Bros. he brings to bear the full value of his experience and personal contact with exhibitors covering 30 years.

A SCENE FROM LAUGH AT OXFORD, the Hal Roach production, starring Stan Laurel and Oliver Hardy, will shortly be Trade shown by United Artists.

DRAYCOTT-SIMPSON

WALLY BAKER

NAMES *in the* NEWS

Birmingham Silver Wedding—A Derby Gesture—Shows for Bristol Kiddies—Coincidence at Weymouth—Wally Baker Returns to Stockport—Farnham A.R.P. Expert

H. Ferrier Cornforth, manager of the Scala Theatre, Birmingham, and this year's chairman of the Birmingham and Midland branch of the C.E.A., and his wife, have been heartily congratulated upon celebrating their silver wedding. As reported elsewhere, Mr. and Mrs. Cornforth were recipients of a present from the members of the C.E.A. Mr. Cornforth has the distinction of being the first kinema manager to serve as chairman of the local branch. A native of Durham, for six years prior to coming to the Scala Theatre, Birmingham, in March, 1931, he was entertainments manager for the Bridlington Corporation.

H. F. CORNFORTH

A pleasure as delightful as it was surprising awaited **T. Sylvester Heys**, Gloria, Chaddesden, Derby, when he appeared on the stage to compere a Sunday concert. Mr. Heys was "doing his stuff" when a member of the Gloria Orchestra, which is his own creation, delicately interrupted the proceedings to announce that the members of the orchestra and staff, plus a large number of patrons, had got together and decided that they would show him in what esteem he was really held. He thereupon handed Mr. Heys a cheque.

Speaking with some emotion, Mr. Heys declared that, with the exception of a hint he had had in the afternoon, that was the first he knew of the matter. He was, he said, more than touched by the gesture, and he felt that he could do no better than place the money to the credit of a fund for a children's treat at Christmas.

Formerly relief manager at Gaumont Palace, Derby, the Hippodrome, Nottingham, and assistant at the New Victoria Cinema, Bradford, **C. Dickinson** has been appointed manager of the Majestic, Derby, succeeding R. H. Mitchell, who has taken up the managership of the Trocadero, Liverpool.

Matinee Experiment

For some months past **F. R. Hozier**, of the Ambassador, Kingswood, Bristol, has been running his children's matinées in co-operation with a local committee consisting of the District Education Officer, the Officer of Health, and the heads of three local schools. The experiment has worked remarkably well, and to the satisfaction of all concerned.

Mr. Hozier gave the kiddies a 2½-hour programme, comprising a serial, comedies, and 30 minutes' educational and interest films.

A strange coincidence is reported regarding George James Boultwood, journalist son of **George John Boultwood**, who has been manager of the Belle Vue Cinema, Weymouth, for some years past. George, Jun., joined the Devon Regiment on October 15 at the same barracks as saw the enlistment of his father on October 15 in a previous year for the last war.

Mr. Boultwood, Sen., has been in the Trade since 1907, when he started with his brother, Sidney, well known for his connection with halls at Devonport, Plymouth and Torquay. Later G. J. travelled all over the country with Hale's Tours, and he has at various times managed the Westgate Picture House, Newcastle-on-Tyne, and been with Electric Theatres (1908), Ltd., and National Electric Theatres. Fifteen years ago he took charge of the Jubilee Hall, Weymouth, for Albany Ward and was transferred to his present post when that hall was converted into the Regent.

Return of the Native

Wally Baker has returned to the Stockport district, after an absence of ten years, as manager of the Empress Theatre, Heaton Norris. Since leaving Stockport he has held managerial appointments at kinemas in London, Oldham and Sutton-in-Ashfield. As a youth in 1916 Mr. Baker managed the Empire, Swadlincote, Derbyshire, and two years later became resident manager of the Palladium, Stockport. In 1923 he was promoted to the position of general manager and in 1928 he became general manager also of the Palladium, Oldham, a position he retained until the latter theatre was taken over by A.B.C. in 1931. He was retained by A.B.C. as manager.

When in Stockport he was secretary of the local Cinematograph Exhibitors' Association, whose members were also members of the Manchester Branch C.E.A. He was the pioneer of kine-variety in Stockport.

E. Raymond, sales manager of Denning Films, announces the appointment of **Laurie Pickard** as branch manager of the Leeds and Yorkshire territory. Prior to his new appointment Mr. Pickard was Leeds branch manager for Warner Bros. He will handle with other product the popular "Point of View" pictures.

R. E. Proudlove has been appointed manager of the Palace Cinema, Collyhurst, Manchester, one of the theatres in the J. F. Emery Cinema Circuit, in succession to L. Willis, who has relinquished his appointment with the circuit. Mr. Proudlove is a newcomer to the kinema business.

S. E. Perkins, manager of the Regal, Farnham, has just completed his A.R.P. course of instruction. The Regal now becomes an official air raid warden's post and is ready to aid patrons should an emergency arise. Many members of the staff have taken A.R.P. courses and can render Mr. Perkins every assistance.

Patrons of the Royal Cinema, Plymouth, who have recently missed the face of the former manager, **C. Griffith**, spotted him in a news film lately shown there. It was in one of the shots of the concert given by Gracie Fields to the troops in France, and Mr. Griffith was seen in a lieutenant's uniform among the audience.

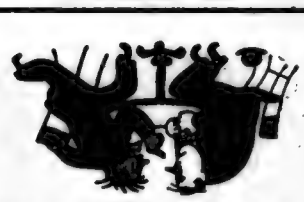
For the past few weeks Manager **Draycott-Simpson**, of the Capitol (A.B.C.), Bolton, has been collecting books and games for the benefit of local men in the Forces. Patrons have shown a warm response to Mr. Simpson's appeal, with the result that he has so far been able to pass on over 80 books and games to the local Services Club, inaugurated by the local branch of the Toc H.

The reopening of the Aston Hippodrome, Birmingham, on Monday, December 11, will find a formerly well-known Birmingham kinema musician fulfilling the duties of musical director in the person of **W. Haydn Heard**. Well known in regimental and broadcasting circles, Mr. Heard at one period in his career left Birmingham to take charge of the orchestra at the New Victoria Cinema, Bradford. He subsequently returned to Birmingham to control the orchestra at the West End Cinema, before going to Droitwich to direct the Municipal Orchestra there.

The Bristol friends of **W. T. N. Stephens**, late assistant manager of the Odeon in that city, who is now in charge of the Hippodrome, Devonport, will be glad to hear that he is getting on well in his new position. He has recently introduced a Friday night service interlude, in which the performers are men from the Services. This has been so much appreciated by Hippodrome patrons that starting as a 30-minute interlude it has grown in three weeks to an hour.

J. Hampson, who has been engaged on the renting side of the business in Manchester area for many years, has joined John Blakeley at Manchester and will handle Butcher's films.

Over £45 has been raised by W. L. Hulsh at the Prince's, Wigan, for the Overseas Comforts Fund. The managing director of the Prince's is Harry Buxton.



YOU CAN LOOK AT IT WHICH WAY YOU LIKE

at the

TRADE SHOW

of

"POINT OF VIEW"

No. 6 (First Series)

"*Odds on Evens?*"

Cert. U. Length 1,650 ft.

Brilliant new treatment of the question "Should betting be taxed?" What happens when you tax betting? Do you legalise all betting? Is cash betting still illegal off a racecourse? Every angle of this absorbing problem is wittily argued and vividly illustrated on the screen. It's a film that will keep your audience laughing for twenty minutes and arguing for hours.

ALSO

"*Seen in Bali*"

IN NATURAL DUFAYCOLOR

Cert. U. Length 1,500 ft.

Nitwit and Nuisance, commenting on the age-old dances, strange customs and daily life in the lovely, spell-bound island of Bali. Everything the audience wants to ask is answered by amusing back-chat. Twenty minutes of interest and fun—an outstanding programme builder.

On Tuesday, Dec. 12th, at 11 a.m.

AT

SPECTATOR SHORT FILMS PRIVATE THEATRE

25, Savile Row, London, W.1.

Two More Featurettes of Universal Appeal

Distributed by

DENNING FILMS LTD., 25, Savile Row, London, W.1.

Regent 3232

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Death of a Champion (Paramount)—American.	66 min. (A)	Lynne Overman, Virginia Dale, Donald O'Connor.	"Who-dunnit" murder mystery comedy drama. Thrills laboured, but comedy brighter. Stellar team work good and staging adequate.	Useful support for small halls. Safe for youngsters.
Disputed Passage (Paramount)—American.	87 min. (A)	Akim Tamiroff Dorothy Lamour, John Howard.	Romantic emotional drama of spiritual rehabilitation. Turgid theme accentuated by grim dramatic asides. Love interest absurdly exotic.	Title and cast booking for the easily pleased. Definitely not for youngsters.
*Jail Birds (Butcher's)—British.	72 min. (U)	Albert Burdon, Shaun Glenville, Lorraine Clewes.	Robust prison comedy extravaganza. Plot laughable, team work versatile, gags exuberant. Mass appeal obvious. Title great.	Cast-iron light booking for the crowd and the family.
Sky Patrol (Pathe)—American.	60 min. (A)	John Trent, Marjorie Reynolds, Milburn Stone.	Aviation melodrama, the latest and the best of the popular "Tailspin Tommy" adventures series. Story, team work and presentation good.	Very good general booking. Will appeal to youngsters.
Three Sons (RKO-Radio)—American.	78 min. (A)	Edward Ellis, Katharine Alexander, J. Edward Bromberg.	Period family saga turning on the business and domestic life of a successful store proprietor. Story rather overcrowded, but acting good and staging colourful.	Good two-feature programme booking for the masses and family.
*Traitor Spy (Pathe)—British.	74 min. (A)	Bruce Cabot, Marta Labarr, Tamara Desni.	Spectacular thick-ear espionage melodrama. Story exciting, character drawing powerful, feminine angle strong and climax thrilling. Title values great.	Cast-iron box-office proposition for the masses. Hardly suitable for youngsters.

*A British Picture.

REVIEWS FOR SHOWMEN

Jail Birds

Butcher's. British (U). Directed by Oswald Mitchell. Featuring Albert Burdon, Shaun Glenville and Lorraine Clewes. 6,670 feet. Release not fixed.

ROBUST prison comedy extravaganza, suggested by Fred Karno's famous music-hall sketch. There is very little resemblance to the original and the treatment is unpretentious, but the entertainment, nevertheless, generously caters for the masses and the family through its exuberant, if ingenuous, fun.

Tireless and versatile team work are the secret of its obvious success. Title and star values will do the rest. Capital light booking for the crowd.

Story.—Bill Smith, a married man, is sent to prison for contempt of court following his inability to pay his rates. In jail he becomes friendly with Spike Nelson, an old lag, and Nick, a less experienced prisoner. Later, Colonel Pepper, the Governor, gives a concert to the prisoners, and Bill and Nick escape by impersonating two female artistes. At the same time, they trick the credulous Colonel into taking them out to supper.

Subsequently they get jobs in a bakery. Spike, who has also escaped, gives Nick some stolen jewellery which he conceals in the dough. The jewellery ends up in a loaf that is delivered at Bill's house. Bill's daughter Mary is in love with Bob, a detective, and he visits their house when the loaf is cut. Bill and Nick do their best to conceal the jewellery, and Spike joins the fracas. In desperation Bill and Nick give themselves up. There are further complications and these end in the Colonel refusing to let Bill and Nick remain in jail; they are too tough.

Acting.—Albert Burdon clowns effectively as Bill, and also reveals a shrewd sense of Cockney character; Charles Farrell is laughably tough as Spike, and Charles Hawtrey finds gentler methods equally successful as Nick. Shaun Glenville gives sound comedy support as Colonel Pepper. The slight but essential love interest is adequately put over by Lorraine Clewes and Cyril Chamberlain.

Production.—The comedy gets away to a flying start with an amusing police court scene, and goes one better with each subsequent gag, planted in prison, a doss house, a bakehouse, and in a domestic environment respectively. Another prison scene is a prelude to the happy ending, and this is even more laughable than the first. The concert party sequence, complete with feminine impersonations, also leaves nothing to chance.

More, the riotous whole is decorated with incidental slapstick of hearty vigour and refreshing romance. The formula is, in a word, cast-iron, and so is its hearty dispensation. The title, not to mention the cast, crowns the healthy and obvious box-office commitment.

Points of Appeal.—Laughable plot, good gags, crazy settings, shrewd direction, popular and effective cast and great title.

Three Sons

RKO-Radio. American (A). Directed by Jack Hively. Featuring Edward Ellis, Katharine Alexander and J. Edward Bromberg. 6,570 feet. Release not fixed.

PERIOD family saga, revolving around the business and domestic life of a successful store proprietor. There are a hundred and one facets to the basic plot, but versatile as the picture is, there are moments when story prodigality gets the better of point. Its kaleidoscopic superficialities are, however, backed up by good character drawing—Edward Ellis is a pillar of strength in the key rôle—and capable acting not only cloaks its shortcomings, but gives it box-office veneer. A good two-feature booking for the family.

Story.—Daniel Pardway, a shrewd young business man, starts, together with his wife, Abigail, a store in Chicago following the big fire. Prosperity comes with the passing years and with it a family of three sons, Gene, Bert and Freddie, and one daughter, Phoebe. After Abigail's death, it is a great disappointment when Gene proves unstable, Bert prefers modern music to business, and Phoebe marries a male gold-digger. His last hope is Freddie, but he gets entangled with an employee and quarrels with his father.

Then business falls away, and the other children sell their shares, thereby embarrassing Daniel. At this juncture Abe Ullman, Pardway's right hand man, saves the situation financially. Meanwhile, the repentant Freddie secretly takes a humble job in the store. Finally, all are called to the old man's home, and it is Freddie who gives him comfort when he has to retire.

Acting.—Edward Ellis puts all he's got into the rôle of Daniel Pardway, and Kent Taylor, Robert Stanton and Dick Hogan are in good contrast as Gene, Bert and Freddie. J. Edward Bromberg also makes his presence felt as Abe Ullman. Katharine Alexander and Virginia Vale, too, have their moments as Abigail and Phoebe.

Production.—Nothing is left out of the picture—all the central characters, for instance, figure in cameo biographies, while the passing of time is effectively indicated by many lavish sets; but when all is said and done it is both cursory and somewhat superficial.

But each episode, be it comedy, drama or tragedy, is in itself entertaining, and the sum total amounts, in spite of jerky continuity, to entertainment of popular comprehensiveness and appeal.

Points of Appeal.—Wide range story, popular sentiment, human angle, good characterisation, colourful presentation, good title and feminine angle.

Sky Patrol

Pathé. American (A). Directed by Howard Bretherton. Featuring John Trent, Marjorie Reynolds and Milburn Stone. 5,500 feet. Release not fixed.

AVIATION melodrama, the latest and the best of the popular "Tailspin Tommy" adventure series, depicting the spectacular round-up of aerial smugglers. Parallel with the exciting central theme is a moving study of a youth's conquest of gun fear.

The thrilling and emotional aspects of the play are firmly united in the interests of first-rate mass entertainment by good acting, presentation and direction. Very good general booking.

Story.—Tailspin Tommy, a commercial aviator, and his pal, Skeeter, are temporarily attached to an army air force unit. Carter Meade, a gun-shy cadet, is the commander's son, and Tommy's job is to get the youth past his test. Tommy owes a debt to the commander, and when Carter's phobia asserts itself at a crucial moment Tommy helps him out.

Soon Tommy, Skeeter and Betty Lou, Tommy's wireless operator girl friend, are engaged in war on gun-runners, and before long Carter is captured and held hostage. The climax vividly portrays Carter's conquest of himself and the apprehension of the crooks.

Acting.—John Trent is in good form and adequately preserves continuity of character as Tailspin Tommy, Marjorie Reynolds is attractive in the small rôle of Betty Lou, and Milburn Stone supplies appropriate comedy relief as Skeeter. Jackie Coogan is emotionally convincing as the gun-shy Carter. All supporting rôles are capably filled.

Production.—Story arrangement is shrewd—sentiment and rough stuff alternate with box-office precision—while the climax, fought out on a pirate boat, is the scene of every conceivable aerial thrill. The catalogue of good and exciting mass fare is firmly embossed with mass appeal. Incidentally, the picture is, in spite of its A certificate, A1 for juveniles.

Points of Appeal.—Exciting, holding and moving story; realistic and versatile aerial thrills; sustained action and great grand finale.

Disputed Passage

Paramount. American (A). Directed by Frank Borzage. Featuring Dorothy Lamour, Akim Tamiroff and John Howard. 7,846 feet. Release not fixed.

ROMANTIC emotional drama fashioned in the time-honoured turgid Borzage vein, telling of a brilliant but embittered surgeon who denied God only to learn that medicine and surgery are helpless when the "will to live" is no longer with the patient. The parable is not entirely without spiritual significance, but the method of its dramatisation is far from profound.

Novelettish interpretation is unhappily further emphasised by Dorothy Lamour's inability to meet the impossible demands of the feminine lead. Akim Tamiroff is the only one to rise above the film's saccharine sermonising, and then not for long. Whatever its message, the picture is certainly not box-office. Definitely not recommended.

Story.—Dr. "Tubby" Forster, a brilliant surgeon who had forfeited tolerance and a belief in God through the untimely death of his prospective wife at the hands of an incompetent doctor, is head of a famous medical college. His most promising pupil is John Wesley Beaven, and the youth not only fulfils promise but adopts his mentor's outlook.

Audrey Hilton, daughter of American missionaries in China, becomes one of Beaven's patients and he falls in love with her. She reciprocates, but Forster believes that romance will ruin Beaven's career and persuades Audrey to give him up. She returns to China and becomes an ambulance driver in the war zone. When Beaven learns of her decision he follows and is subsequently wounded. A delicate brain operation is called for and Forster hastens to perform it. His surgical skill is, however, without avail in the absence of the patient's will to live. This, needless to say, Audrey conveniently provides. Forster sees the light at the same time as Beaven.

Acting.—Akim Tamiroff is impressive in the opening scenes, but the plot lets him down as it develops. John Howard, too, creates a favourable impression until the story goes all novelettish and Chinese. Dorothy Lamour is little Audrey, the girl with a Chinese upbringing, but so exotic is her make-up and stilted her acting that it is no remote possibility that the audience may laugh and laugh and laugh. William Collier, Sen., Judith Barrett, Victor Varconi and Keve Luke are merely passengers in support.

Production.—The basic plot of an agnostic spiritual rehabilitation is obvious and novelettish, but artless as it is, it is profundity itself compared with the highly coloured trimmings. The reason for the heroine's assumption of the mantle of and the make-up of a Chinese is kept a secret from all but the playwright and director. The film contains other eccentricities equally inexplicable.

Furthermore, operating theatre sequences, scenes of carnage in China, and harrowing sick-bed asides are thrown in presumably for no other reason than that tradition demands that morality be set in a stern frame. It's a case of putting General Booth and Barnum in the same bed.

Points of Appeal.—Title and cast.

Traitor Spy

Pathé. British (A). Directed by Walter Summers. Featuring Bruce Cabot, Marta Labarr and Tamara Desni. 6,724 feet. Release not fixed.

SPECTACULAR thick-ear espionage melodrama, generously coloured with every traditional pigment. Sensationalism is not, however, courted at the cost of credibility. The story points the way to vigorous entertainment of urgent topicality and, at the same time, establishes a stern moral. Feminine appeal is another of its profound and powerful considerations.

Furthermore, the exciting symposium is substantiated by first-rate character drawing, thrilling and realistic technical presentation, and title values. Cast-iron box-office proposition for the masses.

Story.—Ted Healey, an employee in a factory engaged in the manufacture of anti-submarine boats, is in the pay of the Germans. Freyda, his wife, reproaches him for being a traitor, but he refuses to quit until his fortune is made. He manages to secure valuable blue prints, but demands higher pay from the enemy agents. The agents object to extortion and an attempt is made on Healey's life. Healey kills his attacker and dismembers the body. The remains are discovered by the police, and they and the British Secret Service get to work.

Beverley Blake, bright-eyed boy of the British Intelligence, operates in the guise of reporter. Working with him, but secretly, is Marie Dufreyne, an English spy with the necessary sex appeal. There are many preliminary canters, but after short-heading the authorities and the foreign agents, Healey and his innocent wife are cornered in a Waterloo Road dental parlour. During the raid the place is set on fire and both go to their death. By this time Blake and Marie decide they have other things in common besides espionage.

Acting.—Bruce Cabot looks and acts the part as the traitorous Healey, Marta Labarr elicits sympathy as the innocent Freyda, Romilly Lunge acts naturally and displays a sense of comedy as Blake, and Tamara Desni is an attractive Marie. Important supporting rôles are capably filled by Edward Lexy, Cyril Smith, Peter Gawthorne, Anthony Shaw and Percy Walsh.

Production.—In the course of murder and espionage the picture takes in a lot of territory, and this includes a honky-tonk clearing house for crooks, complete with dancers of almost every nationality, a Waterloo Road dental parlour with dubious side-lines, Scotland Yard and Intelligence Service headquarters, nocturnal country exteriors, and the spectacular and morally secure grand finale represented by the fire.

With all its exciting perambulations the story maintains a vigorous clarity. This, together with its technical showmanship, elevates the melodrama to a box-office grade. Star and title values and topicality are invaluable embellishments.

Points of Appeal.—Exciting, up-to-the-minute story, powerful character drawing, big thrills, human and feminine angle, colourful staging, spectacular climax, and great title.

Death of a Champion

Paramount. American (A). Directed by Robert Florey. Featuring Lynne Overman, Virginia Dale and Donald O'Connor. 5,989 feet. Release not fixed.

"WHO-DUNNIT" murder mystery comedy-drama, the plot of which is installed in dog-breeding circles. New environment, together with bright performances on the part of Lynne Overman and juvenile Donald O'Connor, helps to revive interest in the threadbare story formula. What with one and the other, fair mass entertainment is indicated. Useable support for secondary situations.

Story.—Oliver Quade, an encyclopædia seller, opens a stall at a small-town dog show. His right-hand man is "Small Fry," an orphan whom he had adopted. Guy Lanyard, crippled sponsor of the show, is exhibiting a Great Dane. Richard Oakes, a suitor for the hand of Lois, Lanyard's granddaughter, bets Lois a thousand dollars that his dog will beat her grandfather's. Shortly afterwards Lanyard's dog dies mysteriously, and it is revealed that Oakes could not have paid had he lost. He becomes the chief suspect.

Meanwhile, Lanyard demands an investigation. The police concur, but are interrupted by the murder of two men and a woman in quick succession. At this juncture "Small Fry" turns detective. He soon gets into hot water, and Quade has to come to his aid. Quade's encyclopædic knowledge serves him in good stead and he clears up the mysteries in double quick time. There is reward is romance with Patsy, Lanyard's nurse.

Acting.—Lynne Overman and Donald O'Connor make quite a good team as Quade and "Small Fry" respectively, and their joint efforts do much to tip up the mechanical and fantastic nature of the murder plot. Fair to middling support comes from Virginia Dale, Harry Davenport, Robert Paige and May Boley.

Production.—The film is a better comedy than thriller, although it is no great shakes as either. Individual humour, amplified by an eager and engaging juvenile interest, does the trick, such as it is. Staging is adequate.

Points of Appeal.—Evergreen popularity of "who-dunnits," disarming sense of humour, and useful cast.

"THE ROARING TWENTIES"

James Cagney and Priscilla Lane appear for the first time as the co-stars of THE ROARING TWENTIES, which Warner will shortly Trade show. Humphrey Bogart, Gladys George, and Frank McHugh are also in the cast.

"DUST BE MY DESTINY"

Scenes from DUST BE MY DESTINY, a forthcoming Warner Trade show which features John Garfield and Priscilla Lane, with Alan Hale, Frank McHugh, and Milly Halop in support.

CAPRA EPIC HEADS NEW COLUMBIA SCHEDULE

"Mr. Smith Goes to Washington"

SIX TRADE SHOWS ALSO INCLUDE JOE E. BROWN COMEDY

TRADE show dates for six new films, the most important of which is the eagerly awaited Frank Capra production, "Mr. Smith Goes to Washington," are announced by Columbia. The complete schedule reads:—

"The Spider's Web," Columbia's Private Theatre, December 11, at 11 a.m.

"Konga," New Gallery, December 11, at 2.30 p.m.

"Gates of Alcatraz," New Gallery, December 12, at 2.30 p.m.

"Mr. Smith Goes to Washington," New Gallery, December 13, at 2.30 p.m.

"Beware Spooks," New Gallery, December 14, at 2.30 p.m.

"Five Little Peppers and How They Grew," New Gallery, December 15, at 2.30 p.m.

Hailed as Capra's most brilliant screen achievement, "Mr. Smith Goes to Washington," like all the previous smash hits from Hollywood's acknowledged master-director, boasts an exceptionally brilliant cast. Marquee names in Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, and Thomas Mitchell head a scintillating roster, with Ruth Donnelly, Eugene Pallette, Beulah Bondi, Harry Carey and H. B. Warner also prominently cast.

The Innocent Smith

Sidney Buchman wrote the screenplay, a fast-moving story, packed with rich humour and intensely human situations, which revolves around a most amazing, yet typical man—Jefferson Smith—a country youth, who, strongly imbued with ideals, suddenly finds himself thrust into the seats of the mighty.

With the death of a senator, who was helping to put through a Bill which would further the plans of a group of crooked politicians, the brains behind the scheme started searching around for a suitably dumb and pliable representative to replace their late nominee. Their choice fell upon Jefferson Smith, who was something of a local hero because of his work for the Boy Rangers. Jeff takes his appointment seriously, not realising that the political machine is sending him to Washington because he is the most likely dupe.

In Washington he meets Jean Arthur, secretary to the Party. She, amused at first, soon becomes infused with his ideals and eventually aids him in attaining his ambition in what is described as one of the most enthralling climaxes yet seen on the screen.

James Stewart, in his finest rôle to date, is said to give a magnificent performance as Jefferson Smith, and with Jean Arthur, who, incidentally, does not use the famous husky voice to any great extent in this film, form a perfect co-starring box-office attraction.

Strong Support

Edward Arnold plays the part of the big-scale wire-puller; Claude Rains gives an outstanding performance as Mr. Smith's plotting Senator colleague and sponsor; Thomas Mitchell plays a newspaper man; Harry Carey gives a delightful characterisation as President of the Senate; H. B. Warner is the leader of the Government Party; Beulah Bondi has the part of Mrs. Smith, mother of the crusading Senator; Guy Kibbee is a pompous State governor, and Ruth Donnelly is his wife.

Many months were spent before actual shooting commenced in detailed preparation and selection of every character assignment, large or small. There are 168 speaking parts in "Mr. Smith Goes to Washington."

Forty-three elaborate settings covering 26,000 ft. of stage space, background the laugh-laden action. One of the largest sets ever constructed for a film is that of the United States Senate Chamber, with its adjoining rooms, which are an exact reproduction of the original.

Intriguing Prison Drama

"Gates of Alcatraz," an unusual type of prison drama, features Walter Connolly, Onslow Stevens and Iris Meredith.

This film, which is being Trade shown at the New Gallery on Tuesday, December 12, at 2.30 p.m., presents Walter Connolly in a novel rôle as a self-sacrificing country doctor who is sentenced to prison for refusing to violate his medical creed. In jail he finds the prison hospital run by a stubborn young surgeon, Onslow Stevens. The immediate clash of the two personalities, the arrogant young physician and the humane old man of medicine, is eventually reconciled in the thrill-jammed sequences of the film's climax. For, with a jail-break threatening and a hunger strike going on, both doctors are forced to perform a vital operation under the threat of a convict's revolver. Charles Vidor directed.

Joe E. Brown's Latest

"Beware Spooks," which will be presented at the New Gallery on Thursday, December 14, at 2.30 p.m., is said to provide popular Joe E. Brown with one of the best vehicles he has made in recent years.

As one of the funniest among the finest of the police force, Brown blunders into a bewildering mystery and sets his flat feet into desperate man-traps and unwittingly becomes involved in hilarious, hair-raising escapades. His romantic career, coupled with a one-man crusade, adds to the excitement and entertainment.

Marguerite Carlisle plays the rôle of his bewildered young bride who, on the eve of their honeymoon, follows her crazy husband through a series of thrilling and humorous adventures. Edward Sedgwick directed this comedy which has Lorna Gray, Clarence Kolb, Marc Lawrence, Don Beddoe, Frank Thomas, Eddie Laughton and Joseph Dowding in support.

New Family Series

Columbia recently purchased Margaret Sidney Lothrop's series of best-sellers titled "Five Little Peppers" for Edith Fellows. This human series deals with the lives and adventures of an exuberant and indomitable family of fatherless children. The first, titled "Five Little Peppers and How They Grew," is being shown to the Trade at the New Gallery on Friday, December 15, at 2.30 p.m.

Simply told, with a wealth of homely detail that provides both laughter and suspense, "Five Little Peppers and How They Grew" is refreshing and original.

Edith Fellows plays the rôle of the favourite, Polly, and other members of the Pepper brood, mothered by Dorothy Peterson, are Dorothy Ann Seece, Tommy Bond, Jimmy Leake and Charles Peck. Clarence Kolbis, the crusty financier, and Ronald Sinclair, his grandson.

"Konga"

An exciting and absorbing story with a novel, human slant is "Konga," which will be Trade shown at the New Gallery on Monday, December 11, at 2.30 p.m.

The skilful cast is headed by Fred Stone, Rochelle Hudson and Richard Fiske, and the tense, tender story of the film is made especially noteworthy because of the amazing performance of a magnificent horse in the title-rôle.

"Konga" is a wild stallion, found when a colt by a wise old horse-breeder. When "Konga" is full-grown his free spirit refuses to acknowledge such barriers as fences. The old man understands and sympathises with the handsome animal in his fight for freedom. A wheat-growing neighbour, however, takes a different view. Enmity between the two men flares into open warfare and an exciting climax threatens all participants, including "Konga." Sam Nelson directed.

"The Spider's Web"

A thrilling action film is promised in "The Spider's Web," to be shown to the Trade in Columbia's Private Theatre at 11 a.m. on Monday, December 11. Warren Hull portrays three rôles.

The story relates how a series of outrages, planned by a power-seeking mysterious madman, who is at the head of a secret society, have paralysed the transport of a big city.

Hull, head of the largest transport company, is threatened with death. By the use of clever disguises, alternately masquerading as an amateur detective character—The Spider—and as an underworld character, he ultimately reveals the master-brain behind the crimes.

Iris Meredith plays the feminine lead and Richard Fiske has a main rôle.

Joan Crawford, Norma Shearer and Rosalind Russell in "The Women," which M-G-M is Trade showing at the Cambridge, on December 12, at 2.30 p.m.

Outstanding New-Year Releases

"THE LION HAS WINGS"

AMAZING SUCCESS IN CANADA

New York Premiere

"The Lion Has Wings," Alexander Korda's great epic of the Royal Air Force, is now playing to packed and enthusiastic audiences throughout Canada, and is repeating in the Dominion the triumphant success which it is enjoying in this country.

It opened this week in New York, and Mr. Korda stayed over to be present at the New York premiere, before returning on the Yankee Clipper.

More British Records

In Leeds, at the Paramount Theatre, "The Lion Has Wings" broke every record, and played to more people in one week since the opening of the theatre. In Manchester it has been playing concurrently at three theatres, the Paramount, Oxford Street, and Market Street theatres, where, in spite of the concurrency, it has also broken all records.

On the general release last week nearly 200 copies of the film were playing simultaneously in North London and the Provinces This is believed to be the largest number of copies of any feature film ever used for a general release.

European Versions

"The Lion Has Wings" is being "dubbed" for exhibition in France. This French dubbed version will be ready for showing throughout France, Belgium, Switzerland, and other countries in Europe where French dialogue is more widely understood than English, within the next week or two.

Copies of the English version have been sent to France for showing to the B.E.F.

Arrangements are also in hand for the showing of the English version, with subtitles in the languages of the country, in other European countries, including Portugal, Holland, the Scandinavian countries, Spain, etc.

"THE STARS LOOK DOWN"

Grand National's Cronin Film Ready

"The Stars Look Down," the Grafton production of the A. J. Cronin story, which Grand National is Trade showing shortly, has some of the biggest sets ever seen in a British picture, but none of the hundreds of extras was more enthusiastic than the 5,000 who appeared in the big football match that plays a part in the film.

These 5,000 were enthusiastic followers of the local team at the mining town of Workington in Cumberland. They turned out to watch two scratch teams play a game for the cameras to record for "The Stars Look Down"—and right well they did their part, for they had two very good reason for their enthusiasm—first they were going to see themselves "on the films" and, secondly, they were watching their favourite players.

This local football match was one of the many scenes filmed for "The Stars Look Down" in and around the Cumberland mining village. When the unit returned to the studios a complete replica of the pithead and a whole street of the village was erected at Sound City—one of the biggest sets ever erected in this country.

Michael Redgrave, Margaret Lockwood and Emlyn Williams are the three co-stars of the film, which was directed by Carol Reed, with Nancy Price, Edward Rigby, Cecil Parker, Linden Travers, Milton Rosmer, and Allan Jeayes in strong supporting rôles.

Grand National expect to announce Trade show arrangements for "The Stars Look Down" at an early date.

Joe E. Brown in BEWARE SPOOKS (Columbia), to be Trade shown on December 14, at 2.30 p.m. at the New Gallery

M-G-M Offerings

"Wizard of Oz" and "The Women"

AN impressive list of release dates for the New Year, announced by M-G-M, includes some of the biggest productions ever to come from the Culver City studios.

The list includes such exciting titles as "Wizard of Oz," "The Women," "Babes in Arms" and Marx Bros. "At the Circus," and the Trade will have the opportunity of seeing these long-awaited top-liners within the next week or two.

The re-issue of "Naughty Marietta" is of especial interest, since it is the result of a really impressive number of requests from exhibitors and patrons.

Here is the release list in detail:—

February 12, "Fast and Furious," Ann Sothern, Franchot Tone; February 19, Marx Bros.' "At the Circus," with Kenny Baker, Florence Rice, etc.; February 26, "Babes in Arms," Mickey Rooney, Judy Garland; March 4, "The Women," Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, etc.; March 11, "Every Other Inch a Lady," Lana Turner, Richard Carlson; March 18, "Naughty Marietta" (re-issue), Jeannette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lanchester; March 25, "Wizard of Oz," Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr.

"Wizard of Oz" Success

Still another M-G-M film which is making box-office history on its release in America is the much-heralded "Wizard of Oz" in Technicolor, shortly to be shown in this country. It has just made its first appearances accompanied by an avalanche of enthusiastic Press notices and by equally enthusiastic reports from hard-headed showmen, who have gaily reported earlier openings to accommodate the crowds, capacity business, and broken records.

The film is based on the famous Baum book of the same name, has been two years in the making with a cast that includes Judy Garland as Dorothy, Bert Lahr as the Cowardly Lion, Frank Morgan as Professor Marvel, Ray Bolger as the Scarecrow, Jack Haley as the Tin Woodman and Billie Burke as Glinda.

PATHE'S BIG SUBJECTS

PATHETONE PARADE READY

Outstanding among the many acts featured are the following:—Rob Wilton, Patricia Rossborough and Eddie Collins and his Aristocrats; Tommy Handley and Ronald Frankau and Mr. Murgatroyd and Mr. Winterbottom; Robert Wilson; Winnie Ryland; The Three New Yorkers; the Two Leslies, Leslie Holmes and Leslie Sarony; Teddy Brown; Nosmo King and Hubert; Albert Sandler, Reginald King and Reg. Kilbey; Norman Long; the Bashful Boys; Mantovani and his Tinica Orchestra.

Such a line-up of Variety favourites that the film represents a first-class music-hall bill that lacks nothing in diversified content.

Brilliant Priest Role

"Mutiny in the Big House," a Pathé production, to be seen in this country shortly, is Hollywood's latest super-scale production. It is a prison drama, the virile plot of which is based on an authentic incident, with Charles Bickford giving, it is claimed, a memorable performance as a priest whose heroic action was the means of saving many lives when mutiny broke out at one of America's leading prisons some years ago.

The production has been the subject of much comment in the American Press, and its screening has evoked no small measure of praise from British and American producers, who consider it to be the finest prison picture produced.

Bickford is supported in the picture by Barton MacLane, a screen "tough," who gets a part after his own heart in this picture, while, it is said, other commendable rôles are played by George Cleveland, Dennis Moore and Pat Moriarity. Robert D. Andrews wrote the screenplay and William Nigh directed.

"CONTRABAND" LOCATION

British National Films Unit on South Coast

ADMIRALTY CO-OPERATION

JOHN CORFIELD, of British National, who a week or so back announced an ambitious new programme of subjects for release through Anglo-American, has been wasting little time in putting his plans into practice. Although the new Tommy Trinder topical musical, "Laugh it Off," is just about nearing completion, a unit left for the South Coast one day last week to film exteriors for "Contraband" (formerly known as "Blackout"), the company's second production in the new programme.

Michael Powell, director of the record-making "Spy in Black," has already set to work on "Contraband," as the Conrad Veidt feature is tentatively titled. A unit spent last week filming at one of the Contraband Control ports getting certain exterior sequences for the picture. Conrad Veidt accompanied the unit, and Hay Petrie, who appears as a Scandinavian mate on a neutral vessel, also appeared in these scenes.

The Unit

Most of the unit who helped to make "The Spy in Black" are back on this film of the present war and of the working of the Contraband Patrol. Valuable advice and co-operation has been forthcoming from the Ministry of Economic Warfare and from the Admiralty. Roland Gillett will act as associate producer and Tony Keys is production manager. Fred Young, who photographed "Goodbye, Mr. Chips" among other notable subjects, is in charge of the cameras, with "Skeets" Kelly as camera operator. William Reidy has been chosen as first assistant.

Emeric Pressburger, who was responsible for "The Spy in Black," wrote this original story, while Brock Williams handled the scenario.

Sea Scenes

The company had a particularly lucky week, for the script calls for certain of the sea scenes to be taken in fog and bad weather, while other sequences are needed in sunlight. By some freak, the company was able to get everything it required, for the first day the weather was rough and dull, while for the remainder of the stay the weather was mostly bright or sunny. Actual shooting in the studio is not due to start till later in the month.

Meanwhile, work is going steadily ahead on the story of the German Freedom Radio station which Clive Brook is to make with Diana Wynyard co-starring and Brian Desmond Hurst directing. It is hoped to start actual filming in the first few weeks of January.

Claude Dampier, who stars with Mr. Middleton in THE BACK-YARD FRONT which British Films is producing at Albany Street

DOUGH NOT KNEADED AT EALING

Humours of Formby Comedy

Thanks to the excellent co-operation granted by Messrs. Nevill's, the well-known bakers, Ealing Studios were literally covered by dough for two or three days last week.

The dough was required for a hilarious bakery sequence in the new George Formby comedy, "Let George Do It," which Michael Balcon is producing and Marcel Varnel is directing.

It is a sequence which Formby fans will remember, but which Formby himself will remember even longer. Others in the studio got covered with flour and dough by accident; George had it literally thrown at him in hundred-weights. He says, patiently: "I don't suppose there's another mug in the world who will let people do to him what I let people do to me on the studio floor."

"MAJOR BARBARA"

Production Date Set by Pascal

Production of the long-discussed "Major Barbara," based on the Bernard Shaw play, will start at Denham on January 15.

The producer is Gabriel Pascal, who will also direct the picture, which is for General Films release.

Only parts yet cast are those of Wendy Hiller in the title-rôle, and Robert Morley as the munitions magnate. Vincent Korda is art director and Philip Samuels production manager. The majority of the "Pygmalion" unit, with the exception of Laurence Irving, now serving with the Air Ministry, will be employed on "Major Barbara."

G.P.O. Film Unit Under Arrest

FIRTH OF FORTH INCIDENT

During the shooting of scenes authorised by the Government for a reconstruction of the Firth of Forth raid, 12 members of the G.P.O. film unit were arrested on suspicion, but were afterwards released when their story had been verified.

The air raid on October 16 on the British fleet, and the subsequent rescue of three German airmen are incorporated in the film of the Firth of Forth defences on which the G.P.O. Film Unit has been working for the past five weeks. The special subject is the balloon barrage, and the Firth of Forth was selected because of the picturesque background which the Forth Bridge provided.

In the rescue scenes the Nazi airmen were played by three members of Edinburgh University Swimming Club, and a Scottish aerodrome has provided part of a 'plane with a swastika on the tail.

Harry Watt, the Scottish director of "Night Mail" and "The North Sea," is directing, and amateur players from the mining village of Newtongrange will fill the civilian parts in the film.

Shorts Producers Visit B.O.T.

A request that the quota legislation be continued and an endeavour to discover the intentions of the Government after March 31, when the Films Act will be reviewed, was the reason for the deputation of the British Films Emergency Committee which waited upon the Board of Trade last week.

The deputation was led by Horace Shepherd and spent nearly three hours in discussion with officials. Stress was laid upon the position of the independent producers.

The interchange of views resulted in the deputation being assured that if the Act be not continued there will be action on the part of the Government which will ensure the healthy continuance of British production.

The use of a proportion of the frozen credits for British production was also referred to and the deputation gained the impression that sum will be made available to approved producers under direct Government safeguards.

"OLD BILL"

LEGERAN TO FILM AT DENHAM

It is understood that Legeran Films will start production on January 1 with an "Old Bill" subject.

The co-producers of this film will be Zoltan Korda, who has recently returned from Switzerland, and Josef Somlo. Direction will be in the hands of Ian Dalrymple, who wrote the script from an original by Bruce Bairnsfather.

The story will deal with the adventures of "Young Bill" in the modern mechanised army, while a disgruntled "Old Bill" is left behind in England on Home Defence.

KORDA'S PLANS

New War Subject

Immediately on the return from New York of Alexander Korda, who proposes to leave on Saturday on the *Clipper*, an announcement will be made, it is understood, on the subject of his next production. This will be another picture on lines similar to those upon which "The Lion Has Wings" was based.

Meanwhile work is proceeding rapidly on "Thief of Baghdad," upon which this week dubbing is in progress, with Sabu recording several songs. From reports on the small amount of this film certain people have been able to preview, the colour is superb and the trick work outstanding.

A.B.P.C. SUBJECTS SCHEDULED

On the completion of "Alias the Bulldog," in which Harold Huth is directing Jack Buchanan, it is anticipated that Walter Mycroft will start a remake at Welwyn of "My Wife's Family," the comedy which made Monty Banks's reputation as a director.

Other subjects scheduled for production by the Associated British unit are another Bulldog Drummond adventure; the play "Spring Meeting," in which Arthur Sinclair made a tremendous hit on the stage in London; a new version of the evergreen naval occasion, "The Flag Lieutenant"; an original comedy entitled "Coffee for Two"; and a drama of London, with the title "Piccadilly."

Teddington Reopens

BIG CAST IN "THE BRIGGS FAMILY"

Production was resumed by Warner Bros. at the Teddington Studios on Monday.

First of a new group of five to go before the cameras is "The Briggs Family," which is planned as the English equivalent of the American "family" pictures popular throughout the world.

Cast as the five members of the family are Edward Chapman, as the father; Mary Clare, the mother; Jane Baxter and Glynis Johns, the daughters; and Peter Croft, the son. Jane Baxter's boy-friend is Oliver Wakefield. Other important rôles are filled by Francis Sullivan, Jack Melford, Felix Aylmer, Aubrey Mallalieu, George Carney, Esma Cannon and Muriel George.

The story presents a typical household carrying on through war time changes and restrictions as millions of other households are doing in England to-day.

Herbert Mason is directing; John Dighton wrote the screen play from an original by Brock Williams. A. M. ("Doc") Salomon is in charge of production.

Resumption of production involves no alteration in the office arrangements of the distribution side of Warner Bros., headquarters of which remain at the Teddington studios.

Mr. Salomon is in charge of production at Teddington, with Brock Williams as scenario editor. Basil Emmott will head the camera crew, and Hal Richmond is production manager.

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SUNDAY OPENING APPLICATIONS IN THE PROVINCES

ELLESMERE PORT DEFERS DECISION

Ellesmere Port magistrates have promised to give a decision on December 13, on an application to give Sunday concerts in the Hippodrome Cinema. The proprietors have offered to give 10 per cent. of the gross receipts, less entertainment tax, to any charity which the magistrates care to designate.

D. O'Connor, on whose behalf the application was made, said the proposed hours of opening (7.45 to 10 p.m.) would not clash with any local religious services.

The only comment by the police was that the application was primarily a commercial matter and not a charity application.

The magistrates, after raising a question as to what would happen to the proceeds after the deduction of the 10 per cent. for charity, deferred giving a decision.

MAGISTRATES' HINT AT BIRKENHEAD

When J. W. McAree, manager of the Plaza, Birkenhead, applied at the local police court for permission to hold Sunday concerts the magistrates granted the application for December 10, 17, and 24, and suggested that Mr. McAree should make application for a general licence at the next licensing sessions. The Chief Constable supported the application.

Henry Croudson, well-known kinema organist, and his orchestra will give the first concert.

DOVER EXTENSION

Dover Town Council have agreed to extend the hours of Sunday opening of the Granada, Plaza, and Regent Cinemas, at which performances will now commence at 3 p.m. instead of at 5 p.m. The contribution, previously two guineas per Sunday from each kinema, is to be increased by half a guinea.

S.O. FOR DURSLEY?

An application by the Regal, Dursley, to have the clause deleted from the licence held by the house that opening shall be restricted to six days a week has been granted by the local magistrates.

It was pointed out that this did not commit the magistrates in any way, but it would make the matter simpler from the technical point of view if an application was made for Sunday opening of the kinema.

OPPOSITION AT SWANSEA

Strong opposition is being presented in Swansea and district by the local Council of Evangelical Churches to the suggested opening of kinemas in Swansea on Sunday.

The Watch Committee, at their meeting on Thursday, said that they were not at present conscious of any demand for Sunday opening, so that the protest of the Churches was premature, and not a subject for discussion at the moment.

MONMOUTH C.C. BAN

Although the General Purposes Committee of the Monmouthshire County Council recommends that the existing practice of granting consents for holding charitable concerts in kinemas and theatres licensed by the council be continued, in accordance with present rules, it recommends that no consents be granted in future for kinematograph entertainments on Sunday.

"POINT OF VIEW"

Denning Trade Show on Tuesday

"What happens when you tax betting? Do you legalise all betting? Is cash betting still illegal off a racecourse?—can you put a half-crown on a game of bridge or must you pay a policeman if you play darts for a glass of bitter?"

These are some of the arguments contributed by "Mr. Con" in the latest Point of View featurette, "Odds or Evens," which presents a debate on betting and wants to know should it be taxed. The treatment is said to be "not too serious." Mr. Pro wants to tax bets and cut down inc[illegible] tax, but Mr. Con declares the whole sch[illegible] impossible.

The idea has great scope for a [illegible]ment and pictures. It is full of lively [illegible]nting scenes, racing scenes, and every [illegible]d of gambling device under the sun.

Every angle is taken, argued an[illegible] illustrated on the screen. It is the sort [illegible]thing audiences will laugh about, argue [illegible]out—even fight about.

Novel Travelogue

Also to be seen at the Trade show [illegible] this night by Denning at Spectator Sho[illegible]ilms Private Theatre, 25, Savile Row, [illegible] at 11 a.m. on Tuesday, December 12, [illegible] the third of the Nitwit and Nuisanc[illegible]lour travelogues. The idea is that [illegible]nce, supposed member of the audien[illegible]hips into the commentary to ask questio[illegible]bout what's going on.

These bright lads have already e[illegible]ined the beaches of Australia and the [illegible]ities of Bangkok. Now they land in [illegible] and examine the mystery and fascina[illegible]n of that lovely island.

Native dances, strange customs, [illegible] lives and habits of a small communit[illegible] on a lovely island are brilliantly photogra[illegible]ed in natural Dufaycolor.

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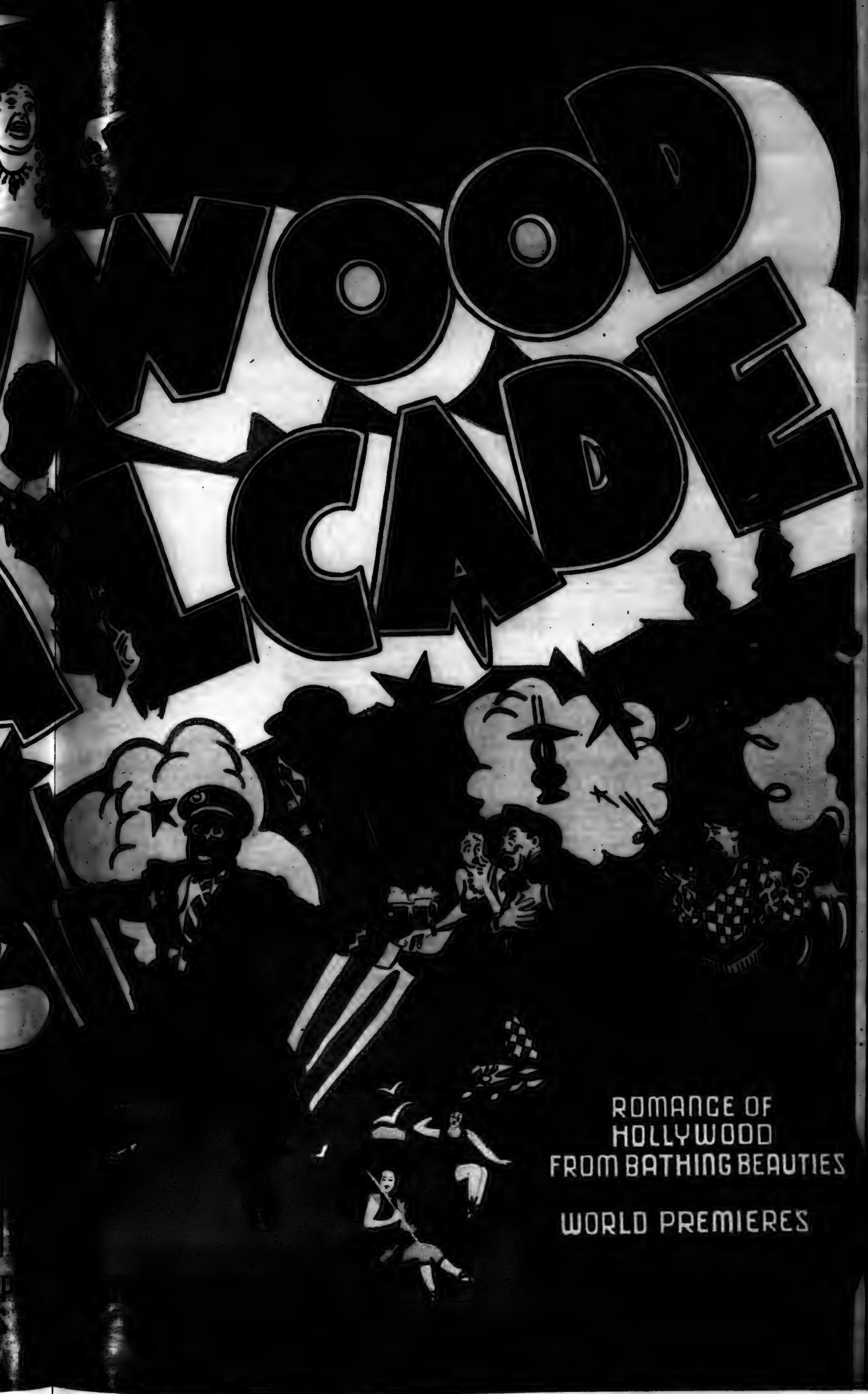

...y by Hilary Lyn... and Brown Holmes. Based upon an original idea by Lou Breslow.

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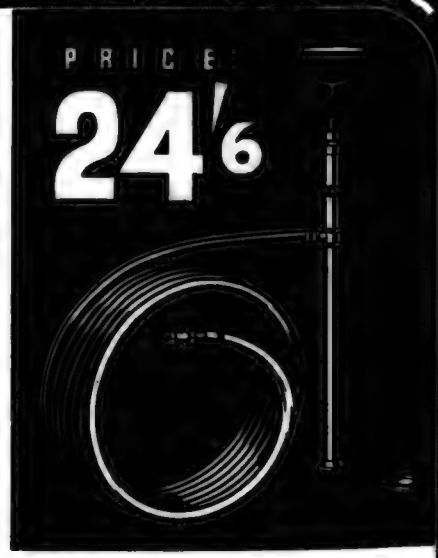

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PROTECTION OF KINEMA AUDIENCES

Home Office Safety Precautions

SAFETY measures for the protection of audiences in kinemas, theatres and other places of entertainment in time of war have been drawn up by the Home Office with the object of securing that, so far as possible, uniform requirements are imposed throughout the country. Owners and managers, if they have not already taken steps to comply with the requirements, will be expected to do so within a reasonable time.

The protective measures suggested for theatres and kinemas are as follows:—

1. In the case of skylights, lantern lights and laylights either

(a) the glazing should be removed and replaced by non-splintering material, or the openings thereby made covered by a light weather-proof roofing;

or

(b) the glazing should be guarded on the underside with small-mesh wire netting or expanded metal so arranged as to intercept broken glass, and in addition the glazing, if not wired glazing, should be covered with stout cardboard or paper or its equivalent, pasted direct to the glazing, or otherwise rendered less liable to fragmentation to the satisfaction of the licensing authority.

2. All large windows to foyer and vestibules, and glass doors to the street should be protected. (N.B.—it is not considered necessary to require that the vestibule entrance to the street shall be protected by sandbags.)

3. Chandeliers and other heavy glass fittings should be removed if possible or else protected in such a way that no broken glass or splinters can strike any member of the audience.

4. Shelter should be provided for the staff and performers.

Ventilation and Lighting

5. Ventilation plant should be closed down on a gas alarm or any evidence of smoke.

6. Refrigerating plant (other than ice-cream refrigerators) using a toxic or inflammable refrigerant should not be used and the refrigerant should be removed.

7. The licensing authority's usual standard of lighting of internal exit-ways and staircase should be maintained, windows being screened so as to prevent the light being visible from outside.

8. All external exit passageways should be indicated by white directional arrows, which, during the hours of darkness, should be illuminated so as to be visible to persons using the passageways. Secondary lighting should be retained for this purpose where required by the licensing authority, but the light displayed must be dimmed to the minimum required to show the position and direction of the arrow, and so screened that no light is displayed from above

Fire Guardians

9. There should be a qualified fireman or a man specially nominated in writing by the management to take charge of fire appliances. He need not necessarily be employed exclusively on fire protection duties, but he must not during a performance be given other work which would take him away from the building or otherwise prevent him from being immediately available in case of danger or alarm of fire. When any performance is taking place which requires the use of scenery or costumes, the man above mentioned shall remain within the stage risk. This man shall have been adequately instructed in the use of all fire appliances contained in the building.

Attendants and other employees should be properly instructed in the use of the fire appliances provided. This training may be undertaken by the man specially employed to be in charge of fire appliances.

10. The whole staff should also receive training in first aid and anti-gas precautions, and the local authority should, if necessary, be asked to make special arrangements for training at times when the staff is able to attend. The expenses of such training will be met by the owner.

11. The arrangements for the control of the audiences in the event of an emergency are the responsibility of the management of the kinema.

12. Standing should not be allowed in the gangways.

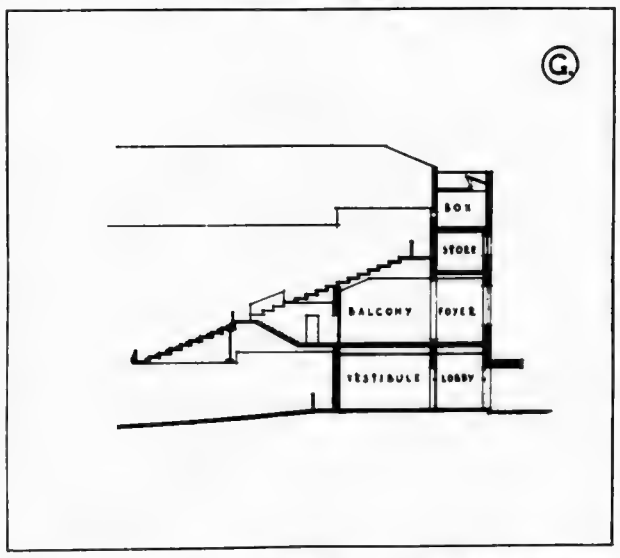
13. No objection should be taken to the admission of children unaccompanied by adults, but the kinema industry should be asked not to hold special children's matinées in evacuating areas.

Air Raid Listeners

14. During performances a member of the staff should be constantly stationed at a point from which he can hear the public warning signals. When a warning is received the audience should be informed verbally by the manager or some other responsible person from the stage, where he can be seen by the audience. It should be made clear to the audience that the warning does not necessarily mean that a raid will take place, and that in any case it is not likely to occur for at least five minutes. The advice to be given to the audience in the event of an air raid warning should be arranged in consultation with the police. It is considered that as a general rule the advice should be to recommend them to remain in the building, but it should at the same time be made clear that anyone who desires to leave is free to do so. The entertainment should, if possible, be continued.

KINEMA BALCONY DESIGN

Continued from page i



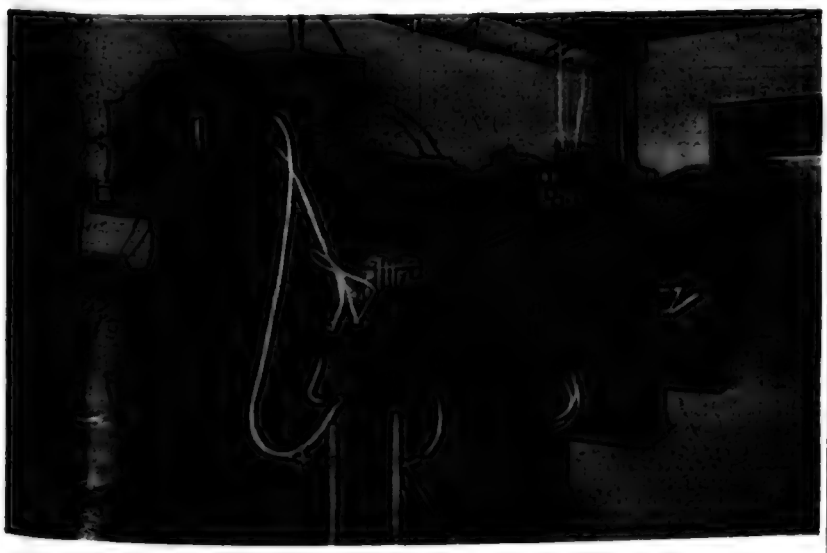
In sketch "D" in my last article, the sectional layout would be similar to that last described, with the exception that on plan the foyer should extend the full width of the theatre provided that lavatories for the balcony patrons can be planned with direct access from the balcony in convenient positions, but if this means additional building, then the two ends of the foyer will have to be utilised for this purpose.

Continued in next column

Larger Balconies

In the larger balconies, such as shown in sketches "C," "D," and "G" a considerable saving in cube can be effected by placing the rear wall of the stalls well forward of the rear wall of the balcony, thus reducing the cantilevered overhang of the balcony in the auditorium to a minimum consistent with the site space available, allowing a reasonable proportion of the total seated accommodation to be provided at the stalls level. If this form of section is adopted, by careful planning the walls of the outer apartments thus formed should carry up and support not only the balcony but also the bio-box in such a manner as to reduce the steelwork to an absolute minimum.

THIS WEEK'S PROJECTION ROOM



Metro-Goldwyn-Mayer's new Adelaide super has a projection room equipped with Simplex E 7 machines on heavy duty pedestals and Western Electric Mirrophonic sound. Description of theatre on page vii

SHIP CARBONS

RECENT LONDON RENOVATIONS

Queen's, Palmers Green and Rink, Finsbury Park

AFTER having been closed for several weeks for extensive modernisation, the Queen's Hall, Palmers Green's oldest kinema, reopened on November 9. The whole of the interior has been redecorated and a complete set of new seats and carpeting have been installed.

The ceiling and side walls of the auditorium carry tones of blue and cream with a touch of red, relieved by contrasting floral designs in gold. Another feature is the domed ceiling at the back of the auditorium. This is in blue, and when illuminated by concealed lighting, gives a realistic sky effect. New seats installed in the Queen's were supplied by H. Lazarus and Son, Ltd., of Great Eastern Street, E.C.2. These are in red and fitted with Dunlopillo arm pads. The carpeting, which was also supplied by Lazarus, is in the same shade.

Very little alteration has been made in the vestibule, except for the redecoration of walls and ceiling, this being in similar colours to those of the auditorium. Another installation is an improved heating plant. The manager of the Queen's is E. Love, who has been responsible for its management since last March.

Simplex projectors, adapted to RCA sound equipment, are installed.

The Queen's seats 1,000 persons, and Moss Harris, who is its owner, can rightly claim that it is now one of the district's most attractive kinemas.

Modernisation of 27-Year-Old Theatre

The Rink, Finsbury Park, which originally opened in 1912, has just undergone various improvements. It has been redecorated throughout, and the installation of new seating, carpets, draperies and heating system has been carried out.

The auditorium decorative scheme is plum and beige, with the cornices and proscenium opening picked out in gold. The stage curtains are in ivory, while the screen tabs carry a floral design against an ivory background.

Seating was supplied and fixed by G.-B. Equipments, who also supplied the carpets and draperies. Another addition to the Rink is an entirely new projection room which includes the latest type equipment and safety devices. The equipment includes two Simplex projectors with Hall and Connolly arcs and slide lantern, and a Western Electric 25 by 41 sound apparatus.

The exterior of the building has undergone little alteration. The colour scheme here is cream and green, while in the foyer a similar scheme of decoration has been adopted. The whole of the decorations was carried out by Clark and Fenn for the proprietors, Associated Provincial Picture Houses, Ltd. R. C. Crooks, who has been in charge for the last four years, continues as manager.

ROT IN KINEMA FLOORING

Suggested Treatment of Timber

An IDEAL KINEMA subscriber whose kinema has been attacked by rot in the flooring has written for advice as to the means of curing the trouble.

New flooring has been laid twice in a few years, he says. There is no ventilation, the flooring and supporting beams (the beams are sunk into what appears to be a mixture of tar) through time fail to hold the screws of the seat standards.

He has had to remove a complete row of 10 seats as the flooring was so far gone that it crumbled between the fingers. Others rows are in the same way.

The Architectural Editor of the IDEAL KINEMA comments as follows on the letter:—

I cannot tell from the description given whether the trouble is dry rot or wet rot. The former would have a certain growth of fungi on the timber, the spores of which floating in the atmosphere are liable to attack other timber and spread through the woodwork of the building. Wet rot is really a chemical decomposition of the timber which results in reducing the timber to a brown, snuff-coloured powder.

Your subscriber does not tell me, but I think I may reasonably assume that the floor of his kinema is covered with linoleum. This does not allow the timber the requisite "breathing" ability and this combined with the fact that there must always be a certain amount of moisture in the concrete, augmented by the washing of the floor of the kinema,, is bound to cause rot to generate in the timber. It is quite possible that the germ in the timber has been lying latent from the time of its felling and given favourable circumstances for its development, such as lack of proper ventilation, it will develop with great rapidity.

I would suggest that all infected timber should be removed and replaced with teak, and carpet used for covering material for the floor instead of linoleum. Unless the concrete is saturated with moisture, this should prove satisfactory.

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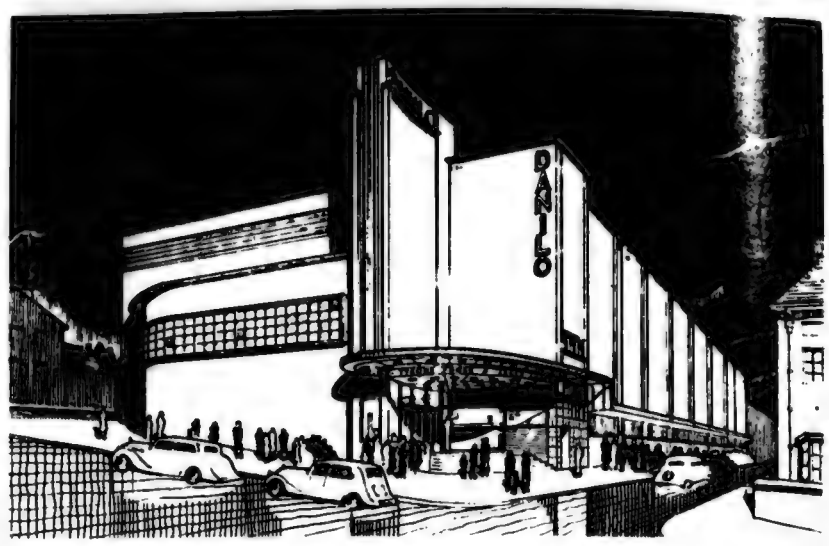

The Danilo, Stoke-on-Trent, from a preliminary perspective by the architect's staff

DANILO, STOKE-ON-TRENT

Striking Exterior with Imposing Tower

A MAJESTIC ENTRANCE HALL

A STRIKING addition to the Danilo Circuit has been made by the opening on November 27 of the Stoke-on-Trent theatre, the property of Danilo (Stoke), Ltd., of which Mortimer Dent is managing director. This is the seventh Danilo to be built in two years. A further Danilo will be opened in Stourbridge in January.

A. Glyn Sherwin, F.F.A.S., of Rectory Chambers, Newcastle, Staffs, is the architect, and has utilised the site to advantage, providing it with a fine appearance without, which is matched by the attractive interior.

The Danilo has a frontage to three streets, with an exterior of sand-faced, heather-brown brickwork, with light orange pointing. It presents an imposing mass, dominated by a tower 60 feet high. Cream and green faience has been restricted to the entrance and to the tower.

Lenscrete Window

The corner entrance is recessed to give a focal point to interesting plan shape, the vertical emphasis of the tower being offset by the horizontal line of the canopy, stretching along King Street (providing shelter for queues), and the long lenscrete window, built up of glass blocks, which is the main architectural feature of the front elevation to Hill Street.

The canopies are very attractively designed and are the work of Swanser and Son.

All natural lighting has been concentrated into major units in order that the unity of the composition shall not be broken by small and restless features; the resultant simplicity and quietness was to have been relieved by the added lighting features in neon, which for the time being are eclipsed. Scale is given by the quadrant-shaped two-tiered canopy.

The curved steps at the entrance lead to a quadrant vestibule, on the right side of which is the pay-box, the floor being of terrazzo.

Elliptical Entrance Hall

The entrance hall, in the form of a horse-shoe magnet, widens from the corner entrance towards the main circular double staircase to the balcony. It has concealed lighting, and its chief features are two circular columns, around which are built settees, and which are otherwise sheeted in delicately coloured Vitroflex with red accentuating bands.

The first floor foyer repeats the shape of the hall below, but has natural lighting both from the circular staircase and from the lenscrete window referred to above.

Auditorium Design

The main auditorium is modelled in fibrous plaster treatment with sweeping lines converging on the proscenium. The area above the arch is lightly modelled in interesting low relief, and all features are kept within the broad conception to give a restful effect which is enhanced by the colour scheme of blue and silver (in shaded diapers).

The Danilo has a capacity of 1,762, divided as to 1,202 in the stalls and 562 in the balcony. W. W. Turner and Co., Ltd., supplied seating in gold crushed velvet, some

Continued on page v.

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THE BARCLIFF, DENTON

Latest Addition to the Marcliffe Group

ILLUMINATED AQUARIUM IN FOYER

SITUATED at the corner of Ashton Road and Wilton Street, Denton, near Manchester, the new Barcliff Cinema, which opened on November 10, is the enterprise of Marcliffe Cinema (Knutsford), Ltd., of which company C. Ogle is managing director. Designed by H. McLellan, A.I.A.A., of Stockport, the Barcliff has a 54-ft. frontage in cream faience with black at the base; neon tubing is placed in position ready to illuminate the architectural features when outside lighting is again permitted. At the corners of the frontage, flanking the main entrance, there are two shops.

An Inviting Foyer

Three pairs of swing doors lead to the foyer, with the pay-box equipped with Alpha ticket-issuing machines at the side. The large foyer is heavily carpeted, and the lower parts of the walls are lined with dark walnut-finished plywood. On one side is an alcove in which is a grey tiled fireplace surmounted by an aquarium, the glass tank being 6 ft. long by 2 ft. deep. This is illuminated by concealed cornice lighting at the front and also at the rear; the tank is fitted with an immersion heater with thermostatic control to keep the water at an even temperature. In position close to the fireplace are easy chairs and a settee covered in maroon material. There is a wide staircase from the foyer to the rear balcony and a short staircase to the centre of the rear stalls cross gangway.

The auditorium is designed on the stadium principle, the balcony commencing at the rear stalls cross gangway and at a slightly higher level than the back row of the stalls. Seating is provided for 901 persons, of which total 632 are accommodated in the stalls and 269 in the balcony. This has been supplied by W. W. Turner and Co., Ltd., who also carried out the curtain fitting and carpet laying. The chairs are in keeping with the interior decorative scheme and have luxuriously padded seats and backs.

Novel Grille Note

A feature of the interior decoration are the two large leaded lights—one on each of the side walls flanking the proscenium—each measuring 10 ft. 3 in. long by 3 ft. 6 in. wide and incorporating the initial "B." These are illuminated from behind throughout the performances. The theatre is 52 ft. wide. Decorations are in shades of brown, green and gold. Chairs are in green crushed velvet with padded arm-rests, the same type of chairs being installed throughout.

Main theatre lighting is from amber lamps concealed in six recesses, each 10 ft. by 6 ft., in the ceiling. For the secondary lighting there are inverted bowl-type fittings of fibrous plaster on the side walls.

Stage and Projection Room

The stage is 36 ft. wide by 22 ft. 6 in. deep, and is equipped with three-colour lighting battens; the proprietors had in mind its possible use for concerts and theatrical performances. Proscenium curtains are of gold satin.

The projection room, 17 ft. long by 12 ft. wide, is equipped with Ross projectors and RCA sound equipment. The throw to the screen is 125 ft. The rectifier is a Westinghouse.

Clifford Ogle, who owns a builder's business, was responsible for the construction of the Barcliff. The Marcliffe Cinema (Knutsford), Ltd., are also proprietors of the Marcliffe, Knutsford, the Picture House, Knutsford, and the Marcliffe, Hazel Grove, Stockport. R. G. Egerton, manager of the Marcliffe, Hazel Grove, since the theatre opened two years ago, has transferred to the new theatre.

BIG EXPENDITURE On Liverpool G.-B. Theatre

Several thousands of pounds have been spent on improvements at the Hippodrome (Gaumont-British), Liverpool, of which theatre H. Gent is manager. The theatre has been redecorated and rewired throughout and new lighting shades fitted.

A new boiler house has been built, and in this has been installed two large boilers. The whole of the heating and ventilating plant has been modernised; warm air enters the theatre at the stalls, circle and gallery levels.

New stage lighting battens, in three colours, have been fitted, and the whole of the stage draperies renewed. The main curtains are in old gold satin.

The theatre has been recarpeted, the floor coverings being of G.B.'s own design.

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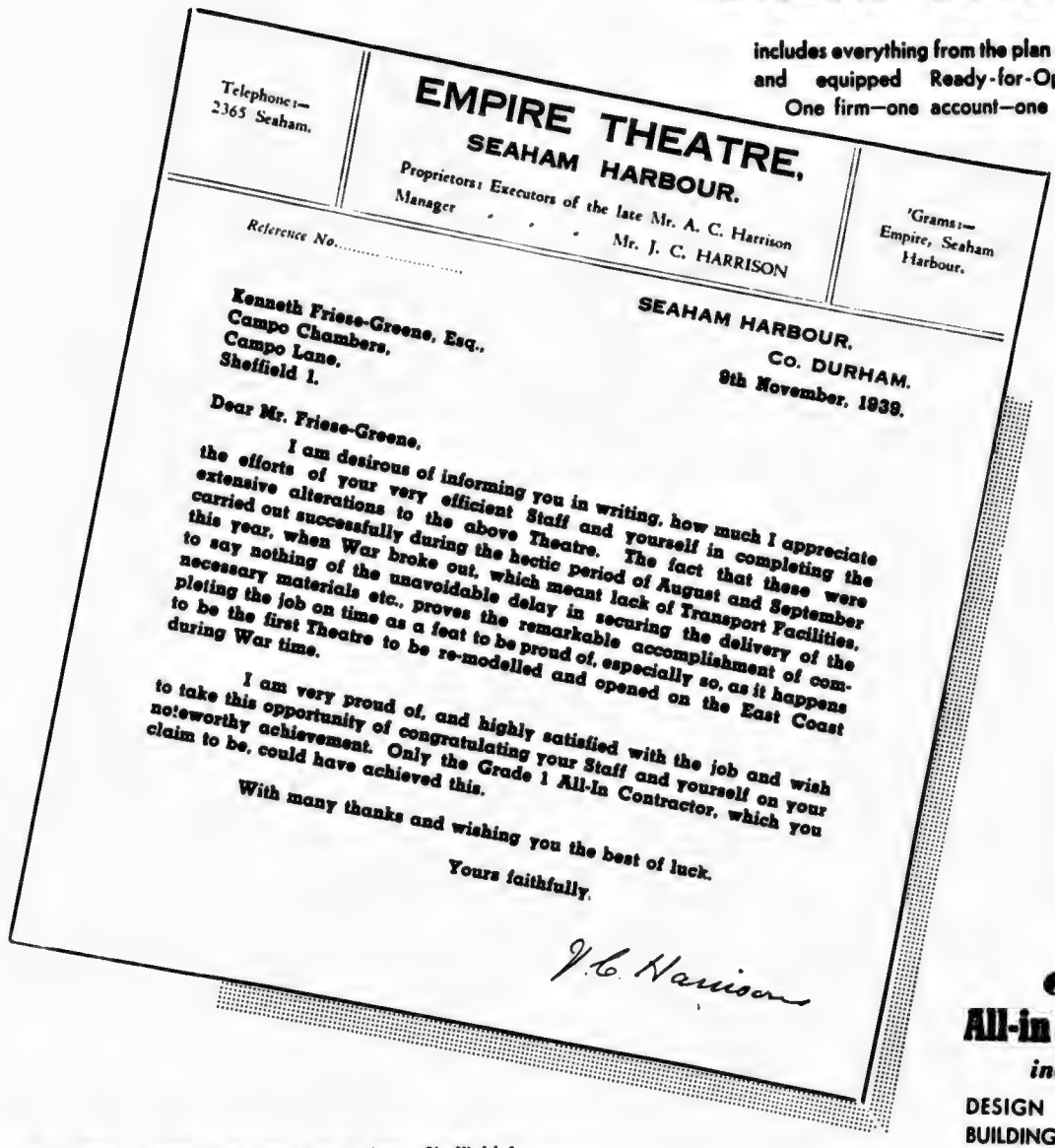

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Kenneth Friese-Greene, Esq., Campo Chambers, Campo Lane, Sheffield 1.

Dear Mr. Friese-Greene,

I am desirous of informing you in writing, how much I appreciate the efforts of your very efficient Staff and yourself in completing the extensive alterations to the above Theatre. The fact that these were carried out successfully during the hectic period of August and September this year, when War broke out, which meant lack of Transport Facilities, to say nothing of the unavoidable delay in securing the delivery of the necessary materials etc., proves the remarkable accomplishment of completing the job on time as a feat to be proud of, especially so, as it happens to be the first Theatre to be re-modelled and opened on the East Coast during War time.

I am very proud of, and highly satisfied with the job and wish to take this opportunity of congratulating your Staff and yourself on your noteworthy achievement. Only the Grade 1 All-In Contractor, which you claim to be, could have achieved this.

With many thanks and wishing you the best of luck.

Yours faithfully,

J. C. Harrison

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DANILO, STOKE-ON-TRENT (Continued from previous page)

number of which are fitted with Ardente deaf-aid apparatus, and the same firm supplied the carpets which are laid in all main rooms as well as auditorium.

The interior decoration is of plastic paint and the lighting of the auditorium is by Holophane auto-selective colour flood lighting, controlled from the projection box, and by concealed fittings in the balcony front.

Colour Lighting

Holophane also supplied the necessary stage lighting for a stage which is 52 ft. by 10 ft., with a suite of dressing-rooms. An orchestra pit is included to allow for future developments, and the addition later on of an organ. Designs on the splayed walls of the proscenium surround are exquisitely illuminated by the Holophane colour lighting scheme.

Kalee, Ltd., were the contractors for the screen, screen frame, stage draperies, curtain tracks and controls. Silken applique work in an attractive design is a feature of the front tabs.

It was earlier intended to include a café, but plans had to be altered in view of by-law difficulties.

Projection Apparatus

Kalee projectors are installed in the projection room, with Taylor, Taylor, Hobson lenses. RCA Photophone sound equipment operates with the picture apparatus.

Current Rectification

Current for the arcs is supplied by means of a twin 45/60 Westinghouse arc rectifier, and Nife Neverfayle equipment has been supplied by Nife Batteries, Ltd. The set comprises a 50-volt Nife nickel cadmium alkaline battery of 38 cells, having a capacity of 70 ampere hours.

Fire-fighting equipment was supplied by the Pyrene Co., Ltd., and includes Pyrene Everyway hose reels, Conquest soda-acid fire extinguishers, Pyrene fire extinguishers, Phomene foam fire extinguishers, Pyrene fire buckets and Pyrene asbestos blankets.

Contractors

General contractors for the Danilo, Stoke, were A. V. Shenton, Ltd., Stoke-on-Trent, the following being among the sub-contractors: Interior decorations, Brundrett and Sons, Ltd., Stoke-on-Trent; auditorium roof, Ruberoid, Ltd., London, W.C.1; door furniture and sanitary fittings, Baldwins (Birmingham), Ltd., Birmingham; suspended metal lathing, Hy-rib Sales, Ltd., London, S.W.1; fibrous plaster, W. J. Wilson and Son, Ltd., Mansfield; structural steelwork, T. Partridge and Co., Ltd., Birmingham; iron canopies, Swanser and Son, London, N.4; balcony lounge window, Lenscrete, Ltd., London, S.W.1; ornamental ironwork, Garton and Thorne, Ltd., London, N.W.1; fire-fighting equipment, Pyrene, Ltd., Brentford, Middlesex; heating and ventilating, Wm. Truswell and Son, Newcastle, Staffs; special glazing and Vitroflex columns, Compton Bros. (Glass Works), 1936, Ltd., Liverpool, 1; built-in settees, Bould's, Ltd., Fenton, Stoke-on-Trent; curtains and projectors, Kalee, Ltd., London, W.1; beech block flooring, R. W. Brooke and Co., Liverpool; ticket machine, Automaticket, Ltd., London, W.1; seating and carpets, W. W. Turner and Co., Ltd., Birmingham, 31; sound equipment, RCA Photophone, Ltd., London, W.C.2; electric clock, Synchronome, Ltd., Abbey Electric Clock Works, Middlesex; colour lighting, Holophane, Ltd., London, S.W.1.; rectifier, Westinghouse Brake and Signal Co., Ltd., London, N.1; faience, Shaw's Glazed Brick Co., Darwen, Lancs.

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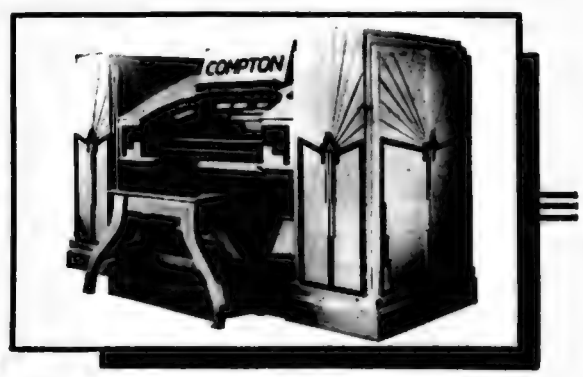

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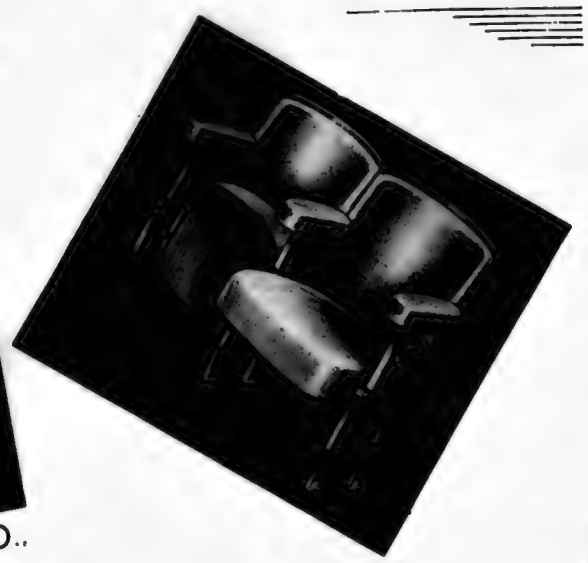

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THE CARLTON, TAVISTOCK

Architecture in Harmony with Surroundings

THE Carlton, Tavistock's new cinema, was opened, formally, on Wednesday, November 29, by Lady Evelyn Patrick, wife of Mark Patrick, M.P. for the Tavistock Division, on which occasion the proceeds were given to the Tavistock Hospital.

The Carlton is the property of E. J. and W. E. Pope, who are running picture houses at Okehampton, Liskeard, Wadebridge and Padstow, the three last-named towns being in Cornwall, the first-named with Tavistock being in Devonshire. Formerly, Mr. Pope was the proprietor of the Carlton, Plymouth (now closed). The new Tavistock kinema will accommodate about 700.

On Main Plymouth Road

Its situation is in the main road from Tavistock to Plymouth, opposite the historic Bedford Hotel. Cyril Edward Parker, the architect, who has followed the Gothic character of the main buildings of the town, has produced an attractive design, and the general character of the building, the equipment, and the comfort provided enables the Carlton to compare favourably with any place of amusement in the West of England.

A long, low sweeping line of building follows the curve leading from the main road to a road which constitutes a short cut to the main street of the town, and, in the centre, is the main entrance. The exterior is of light grey with crenellated walls, the roofing being of Cornish slate.

The Tudor Touch

The glass-panelled doors of the main entrance are approached by a short flight of broad steps, and while from the exterior one might expect a low ceiling one is agreeably surprised to find within a fairly spacious height, decorated in cool green and lit with large disc lights.

The building is 110 ft. long and 50 ft. wide. Blue and yellow are the outstanding tones in the scheme of decoration, the panels on the walls being decorated by ships and scenes of the Elizabethan period. The panels are separated by columns painted to represent marble.

The equipping of the projection room was carried out by Jack Roe, who also supplied the necessary accessories for this side of the theatre. RCA sound apparatus operates with the picture mechanism.

GLASGOW'S LATEST OPENING

The Broadway, Blantyre

This handsome new picture house which has been built on one of the most commanding sites in Blantyre—at the junction of Glasgow Road and Station Road. The new Broadway Cinema stands in a highly populated district, and is an outstanding asset to the social amenities of the district.

The entrance, which is set on the junction of the two roads, is a most imposing one, and above the main door the name-sign "The Broadway" runs in large letters right to the top of the building. When the lighting restrictions have been removed this will be brilliantly lighted with many multi coloured neon lights.

Two sets of swing glass doors lead to a commodious vestibule, and immediately in the centre there is a handsome cash desk, on each side of which there is an entrance to the sitting accommodation on the ground floor.

Commodious Vestibule

From the vestibule a stairway leads to the balcony, and an emergency steel stairway from the balcony to the side of the building.

The lighting of the building has been carried out on an elaborate scale and includes two large floodlights on the roof, while the sides are also profusely lighted with multi-coloured lights. The furnishings and equipment are up to date and minister to the comfort of patrons.

The architectural features are novel, and the frontage presents a most pleasing appearance. The entrance hall is in keeping with the imposing line of the building. The kinema has been designed and built by Stellmac's Limited, of Glasgow.

A long covered-in canopy is provided on Station Road for queues, while the canopy over the front entrance also adds considerably to the general scheme.

REOPENING OF THE PALACE, KIRKCALDY

Following a closure period which began in September, during which extensive alterations have taken place, the Palace Picture House reopened on November 6 in almost entirely new guise.

Formerly, Palace patrons found their entrance to the theatre from the street set on the corner a somewhat tortuous business. This has now been ended, and the entrance is now not on the corner, but once stood a shop. This enables kinema goers to proceed straight from the vestibule to the main staircase.

The old wooden balcony barrier has gone, and in its place is a decorated rail. The whole theatre has been re-seated, spaced in curved rows for better screen vision with two aisles. Close-covered carpeting is laid.

A colour scheme in many colours—gold, pink, blue and green—is attractively harmonised.

A new air-conditioning plant has been installed. There is new B.T.-H. sound apparatus, a new projector, new screen and new drapings, and proscenium lights. The seating capacity will not be as great as formerly, the management having sacrificed seating accommodation for comfort.

METRO, ADELAIDE

The handsome exterior of the Metro, Adelaide

New Australian Theatre for M-G-M

AUSTRALIA'S latest theatre, which is also a shop window for M-G-M, is the £120,000 Metro, Adelaide, opened in October, and may be described as an American-designed theatre built with Australian materials.

Occupying a corner site, the handsome exterior is pre-eminently modern in conception. The central feature is a massive tower, with vertical ornamentation, on one corner of which is a large illuminated pylon carrying the letters METRO. The white concrete used for the frontage incorporates crushed granite, giving a brightness and sparkle not seen in the usual concrete stucco.

The theatre was built under the supervision of H. A. Wiener, constructional engineer for Loew's Inc., who, in conjunction with the consulting structural engineers, Weinberger and Rodd, of New York, was responsible for the incorporation of several novel features in the structure of the theatre.

Entering from the street, one passes through the first foyer, walled with Australian woods, and housing the box-offices. Glass doors lead into the mirror-panelled main foyer, from which bronze-railed stairs lead upwards to the dress-circle and lounge, and downwards to the stalls. The stalls floor, containing 770 seats—upholstered, like those of the circle, in Dunlopillo—is saucer-shaped; the circle seats 512.

Unusual Construction

An unusual principle adopted in the construction of the circle was necessitated by the provision of a spacious mezzanine promenade. Due to this, the usual cantilever construction was rendered impossible, and the overhanging balcony is carried on two main cantilever trusses, having an unsupported length of 32 ft., and a maximum depth of 10 ft., which are themselves supported by triangular trusses, fixed to the cantilevers at the supporting columns, but flaring away from the latter at an angle of 35 degrees to rest on columns in the side walls. Still another truss, rectangular in form, spans the two main supporting columns and connects to all the other trusses.

A further unusual feature is the manner in which the projection room is supported. This part of the structure extends over the circle for the full width of the auditorium, and is supported entirely from the roof trusses.

Yet another feature is the use of reinforced concrete for the roof, calling for very substantial roof supports. The advantages of this system are that the auditorium is effectively insulated from external noises, particularly those of hail and rain; and that an excellent insulation is provided against exterior temperature variations, rendering the air plant more efficient.

Ceilings and walls are of expanded metal, wired to steel runners and plastered. Fire-resisting materials are used throughout, the decorative panels being in hardwood. The Metro is the first Australian theatre to be completely air-conditioned, the plant including heating, refrigeration, and humidity control.

Projection Equipment

The projection room—which is under the charge of Harold Moore, President of the local projectionists' organisation—measures 30 ft. by 15 ft. with a spacious rewind-room, two staff-rooms, and a store-room adjoining. The equipment comprises three Simplex E-7 projectors, on heavy-duty pedestals, with Western Electric Mirrophonic sound, and Hall and Connolly F-4 high-intensity arcs; accessories include Thide change-overs, Bausch and Lomb lenses, and Griswold splicer, while effects lighting is provided by a Model F-7 Brenograph, which has been fitted with a special optical system. All this equipment was installed by Western Electric, who also supplies deaf-aid equipment and curtain control. Arc supply is by means of two 34-H.P. motor generators.

ANOTHER ADDITION TO BOSTOCK CIRCUIT

The Regal, Framlingham

FRAMLINGHAM, in Suffolk, is a typical Anglian village with a population of under 3,000. Here the Bostock circuit, whose managing director is D. F. Bostock, has built the new Regal, a non-balcony house with a capacity of 500. J. Owen Bond and Son, F/A.R.I.B.A., of 26, Tombland, Norwich, is the architectural firm responsible for the design.

The exterior is built in red brickwork with the name in cream stone above the large canopy surmounting the entrance. Stone string cornices and copings create further relief. Neon lighting tubes are carried on the name letters and copings.

The entrance foyer has an open type pay-box and the general decorative treatment is in black, cream and gold in shaded form with terrazzo floor.

Auditorium decoration is in plastic paint sprayed in shades of rose pink and cream with patterned relief in colour. Light is from six features on main ceilings, carrying illumination fittings.

The proscenium arch is delicately fluted and decorative features adorn the splay walls.

KENNETH FRIESE-GREENE BUSY

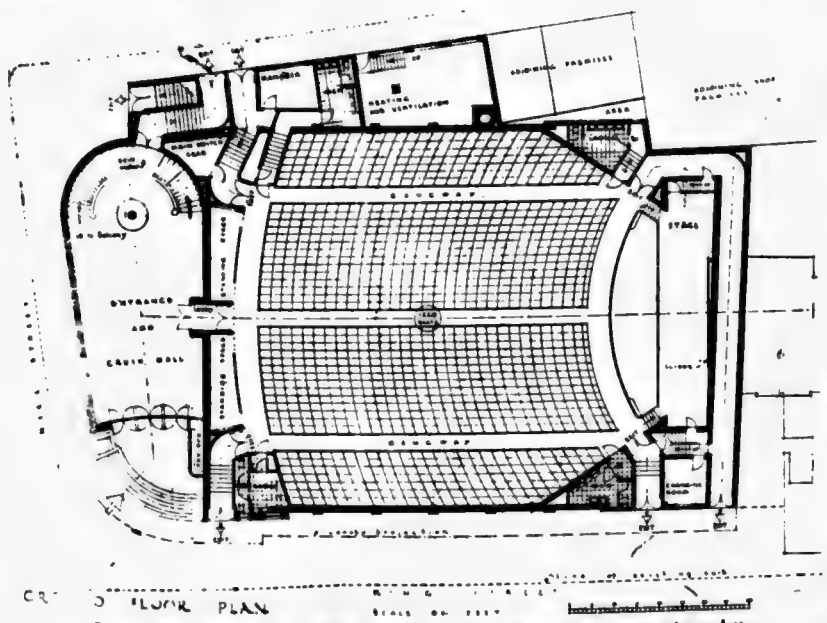
Despite war conditions, Kenneth Friese-Greene reports that he has never been busier at this time of the year.

Work in hand at present includes the Globe, Johnstone (complete all-in contract); Rex, Merton (complete all-in contract); Arcadia, Spennymoor (modernisation); Palace, Blackburn (stage work); Verona, Knott-end-on-Sea (partial reconstruction); Regal, New Cumnock (new stairs, etc.). In addition, the building of a new billiards hall and clubroom at Esh Winning is in progress.

H. R. SHILLING'S NEW ACTIVITIES

H. R. Shilling announces that he has sold his interest in H. R. Shilling and Co., Ltd., and is now employing his long technical experience in connection with kinema construction and the provision of kinema shows for the Forces in various fields. He hopes after the war to resume his Trade activities.

During the last war Mr. Shilling saw service with the fighting Forces in Gallipoli and Egypt and was disabled shortly after the Suvla Bay landing.



Ground floor plan of the Danilo, Stoke-on-Trent, described on pages iv and v

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KINEMA TECHNIQUE — and — EQUIPMENT

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VULNERABILITY OF SOUND APPARATUS

When Experts Disagree — Improving 16mm. Sound New Australian Projector — Mutilation Troubles in U.S.—Societies' Business as Usual

ON the outbreak of war, I was rash enough to give my views on what would happen to the equipment if a bomb were to explode near a kinema. I am taken to task in several respects by P. A. Duncan, Vice-Chairman of the Devon and Cornwall Court of the Guild, with whom I hesitate to cross swords, since he is an A.R.P. instructor.

Referring to one of my paragraphs, Mr. Duncan says: "Your suggestion that the stage speakers might have their speech coils dislodged is hard to swallow, since the pressure-waves must travel down the throat of the speakers, and the speakers are invariably placed behind the perforated screen, which would make this impossible. The normal movements of a heavy signal impulse upon the diaphragm would certainly be greater than the resultant impulse of an external explosion, which would also have to first find its way into the auditorium (where it would then rapidly deteriorate in the large void provided by the same auditorium); in the case of the explosion being behind the theatre, full protection is provided by the building itself.

"I suggest that, in view of the established facts that sound equipment has actually been tested out on some of the largest warships during firing practice, under which conditions I believe the valves 'nearly popped out of their sockets,' and the picture visibly jumped on the screen, no one need fear for the safety of the theatre equipment due to the causes you suggest.

"It would, however, be foolish not to take some precautions against the effects of air-raids, such as protection of outside operating-box windows against splinters or glass fragments, and I would suggest that in such cases theatres should see that light steel shutters should be available to be placed rapidly in position upon hearing the alarm."

With Mr. Duncan's last paragraph one cannot but agree. But I still feel inclined to disagree with the first sentence quoted, since the horn would surely have the effect of concentrating and intensifying the pressure-wave, while the screen could obviously provide little protection—how could it transmit sound waves and yet resist the powerful wave of an explosion?

Actual Battleship Experience

TESTS have, as Mr. Duncan says, been made during firing practice on battleships, with G.B.E. and B.T.-H. equipment. A. I. Morgan, of the former firm, is of the opinion that gunfire was not carried out actually while the sound equipment was in operation; he believes the speaker units were removed from their horns, and would expect them to be damaged if in position.

F. R. Campbell, of B.T.-H., is able to give me fuller information: "Some tests were carried out several years ago on H.M.S. 'Nelson.' Sound reproducer equipment was operated, reproducing from gramophone records, while a full broadside from the 16-in. guns was fired. No damage occurred to the sound reproducer equipment; the only thing that happened was that the needle jumped off the record.

"The most vulnerable piece of apparatus in a kinema, as far as near-by explosions are concerned, is the arc rectifier bulb. We should expect the larger bulb of the mercury pool type to be more susceptible to damage than the smaller bulb of the hot-cathode type.

"With regard to the sound reproducer, the valves in the amplifier are the most likely portion of the equipment to sustain damage. The next item would be the speakers, but the effect of the explosion at the speakers would have to be severe for them to sustain damage from the air blast alone.

"The provision of spares is rather a problem, because a spare mercury pool or hot-cathode rectifier bulb is just as liable to collapse under air blast as one in operation; but, in the case of valves in the amplifier, this is not necessarily the case, as it may be the electrodes that are damaged, and they would be more fragile hot than cold."

On the other hand, actual blast tests made with a Hewittic rectifier proved the bulb to be better able to withstand the effects of explosion than a brick wall. When experts disagree . . . !

Well, it is up to General—I beg his pardon, Field-Marshal—Goering to give us a demonstration, if we can find a kinema with some derelict property beside it, and if he will promise that the bomb shall be carefully aimed to avoid the kinema

The Fitton projector, an Australian machine briefly described on next page

Sub-standard Comes Into Its Own

MY remarks last month on the possibilities offered by war time conditions to the sub-standard film have already been justified in several respects. Of the kinema lorries sent to France, a number are sub-standard. I see, too, that the L.C.C. have supplied 20 sub-standard projectors (supplied, like the Army projectors, by G.B.E.) to reception areas, primarily for the entertainment of evacuees.

Some months before the outbreak of war I saw a 16mm. film, "The Civilian Respirator," a two-reeler which dealt very fully with that now inseparable item of our impedimenta. Fred Pullin, of Film Editorial Services, now tells me that he has this and three other films dealing with various phases of A.R.P., copies of which have been purchased by numerous A.R.P. authorities.

Note that in all these cases the sub-standard film has not been used by the Industry itself, but by bodies whose activities in some cases verge on competition with the exhibitor.

I know a Hertfordshire town near which the staffs of three very large concerns are billeted. Transport makes it difficult for them to patronise the one kinema within reach, and the only alternative to the pub. is amusements organised by themselves. Why does not this exhibitor take the pictures to his audiences, by means of a sub-standard outfit, instead of expecting his audiences to travel over three miles of dark and muddy country roads to come to his kinema, which is, in any case, already doing good business with near-by cuees?

Reversal Prints

IN this connection, the forthcoming issue of the *B.K.S. Journal* is to be largely devoted to sub-standard matters. Among the contents is a translation of a paper from Zeiss-Ikon on the subject of reversal processing, which it seems possible may have advantages over the negative-positive process, even when a number of copies is required. Among the claims made for it, apart from its cheapness if only one copy is required, are that errors in exposure of picture or of track, can be to a large extent compensated for by controlling the second exposure; and that a finer grain is possible.

In this paper an ingenious method is described of producing a higher gamma—or greater contrast—in the track than in the picture, a point the desirability of which has always been realised, but which cannot easily be secured with the negative-positive

Continued on next page

TEN YEARS AGO

When Sound Was Young

Warner-First National continue to record on disc on account of superior quality—British Acoustic complete first installation at Penge—A.W.H., Corophone and Marshall systems demonstrations — renters' sound committee and Guild establish training classes.

RCA talk to London S.M.P.E., but members complain of secrecy—W. Vinten recalls 20 years previously making Lauste's original apparatus—urges recognition of Lauste's pioneer work—W.E. appoint Lauste technical adviser—American acknowledges Le Roy as maker of first projector.

Technicolor considering establishment of British laboratory—Berthon demonstrates "revolutionary" colour process (? lenticular)—Korting and Mathiesen offer first ripple eliminator for studio arcs.

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PROJECTION STAFFS DURING WAR TIME

Training Newcomers in the Craft

By R. HOWARD CRICKS, F.R.P.S.

AT the moment a peculiar situation exists in regard to the staffing of projection rooms. Provincial exhibitors complain loudly of the shortage of projection staffs, and propose introducing women into the box; while in London, as a result of the reduced running hours, the shortage is of jobs—Frank Woods, of the Guild, assures me he could provide a dozen competent projectionists at a moment's notice, while one projectionist I know, who has held first-class jobs and has had servicing experience, is offered nothing better than a news-theatre situation.

Furthermore, as far as I can gather, the shortage of competent projectionists is only secondarily due to the calling up of men from 20 to 22 (an age group which should include no chiefs and few seconds). Primarily the shortage is due to the fact that the projectionist, with his mechanical and electrical knowledge, is able to obtain a factory job with better working conditions than the exhibitor is willing to grant.

Whether or not the shortage is at the moment genuine, it will undoubtedly very soon become so. Yet—how typical of our trade!—instead of the representatives of employers and employees getting together to discuss the situation amicably, we read of trivial but prolonged bickerings between the two sides.

High Grade Craftsmanship

In case I am again accused of interfering in industrial matters with which as a technician I should have no concern, let me say that I am less concerned with obtaining for the projectionist an extra five bob a week, than with ensuring not only that the standard of projection shall at any rate not fall lower than at present, but that the projection rooms of our kinemas shall be staffed by people capable of adequately accepting their responsibilities.

At a time like the present, the exhibitor has a great obligation towards his audiences. A collection of hundreds or thousands of individuals within the confined space of a kinema auditorium represents a responsibility which must weigh heavily upon the shoulders of those whose duty it is as far as possible to ensure their immunity from war time risks.

A large share of this responsibility falls upon the projectionist. Always he must remember that the countless individuals whom he can vaguely see beneath the beam of his projector are keyed up to show anxiety over trifles which at other times they would ignore—a film break, or loss of sound; in the event of an air raid warning the projectionist's responsibility becomes still greater. If he is doing this properly he is worth his extra five bob.

Plans for the Future

Is it not possible for exhibitors and employees to take advantage of the present situation, and at the same time to plan for the future, by inaugurating a joint organisation, having as its prime object the raising of the standard of projection, but also serving as a recruiting agency?

The Joint Conciliation Board has done valuable work; but I am thinking of an organisation which would be concerned with wider issues than a couple of hours off the working week, or a couple of shillings in the wage packet. The B.K.S. might, as was previously suggested, be invited to provide a neutral platform for the discussion of technical matters.

Organisation Should be National

The first essential of such an organisation is that it should be national, and not local. Local sections of it may have slightly differing problems, but fundamentally the problem is identical: to fix a standard of ability to which the various grades of projectionists must conform; to provide means for existing projectionists to reach and to maintain that standard; to provide tuition enabling newcomers to attain the standard; and finally to fix working conditions which will ensure that there is forthcoming an adequate supply of men of sufficiently good type. Possibly at the moment the last two points only might be considered.

Are Usherettes Suitable?

I say men; I do not rule out the possibility that women projectionists may become necessary. But I feel very strongly that those exhibitors who propose promoting their usherettes to the projection-room have an entirely wrong idea. The requirements for an usherette and for a projectionist (or should one say projectionis*te*?) are entirely different. For the projectionist the mentality that appreciates the luxurious surroundings and smart uniform of the house staffs is unwanted. The type of woman needed is rather the type of the factory forewoman.

And here I am going to suggest that this joint organisation or, failing that, the exhibitors themselves, should ask the co-operation of other branches of the Trade in the supply of suitable probationers. The girl who will soonest become a proficient projectionist is obviously the girl who has had experience in handling film—the joiner from the laboratory or renters' print department. She already knows a third of the job

(Continued in adjoining column)

—the correct handling of film, joining, cueing, and so forth. I would guarantee that a girl with a few years' experience in such work would become a proficient projectionist in a third of the time that would be needed by an usherette.

There is, of course, the difficulty of numbers—that the numbers of skilled women that could, with the best of good will, be spared from other branches of the Industry is small compared with probable requirements. On the other hand, a joining-room with its relatively large staff is a far better training-ground than a projection-room, in which, by reason of the small numbers, a newcomer must within a short space of time accept a share of the responsibility.

Another point in favour of such a suggestion is that the majority of aspiring projectionists would have available a small theatre in which to learn the practical aspects of projection. With a little tuition from the firm's own projectionist, plus a study of a text-book, they could become competent to take on the duties of a third or fourth with the minimum of further experience. However, I feel strongly that the number of women likely to be successful as chiefs is very limited.

A practical difficulty in the way of such an organisation is, of course, the existence of three projectionists' organisations, who between them cover by no means the whole of the field. I have no doubt, however, that the Guild, notwithstanding its present objections to women projectionists, would in the stress of war swallow its prejudices against trade unionism and co-operate with the C.E.A. and the N.A.T.K.E. in such a scheme—a scheme that should be drawn up not only for the duration of the war, but rather with an eye to the post-war era, when, with the perfecting of fresh technical developments, a still higher standard of proficiency will be needed of the projectionist.

KINEMA TECHNIQUE

Continued from previous page.

process. The method involves merely applying the second exposure to the track before the bleaching operation, and to the picture as usual after that operation.

An Australian Projector

AGAIN I have to express my thanks to H. E. Hodgson, of Adelaide, this time for sending me particulars of the Fitton projector and sound equipment which I mentioned last month.

One unusual feature is the position of the take-up box in front of, instead of below, the sound head. Two points which I can claim to have urged years ago are ball-bearing take-off and take-up spindles; and the provision of a duplicate framing aperture four frames above the projection aperture.

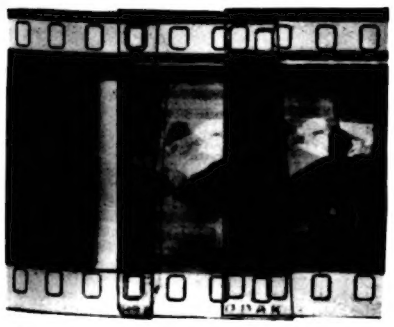
Pump lubrication is provided. The gate is cooled by means of a rear shutter with ventilating vanes, and also by a number of nickel heat-shields. Modern features, such as a removable intermittent motion and gate, differential correction of shutter phasing for racking, micrometer lens focussing, and rotary auto-shutter, form part of the design.

In the sound head magnetic smoothing is provided—I am a little uncertain from the description just how it works. "The principle of its operation depends on the magnetic influence of two large magnetic rollers which are so designed that the pressure of contact with the moving film induces the first impedance roller to fall into movement with the film.

The machine is driven by a motor flange-mounted on the sound head. Again ball-bearings are used, and the mechanism is totally enclosed and sealed. The high-intensity arc has a horizontal negative, and is fitted with magnetic control.

Exchange Remissness

THE cutting reproduced—one of half-a-dozen sent—is, its sender assures me, typical of many removed from a film re-



ceived from a Manchester renter. It is difficult to imagine how any projectionist with an ounce of pride in his work could have made such a (miscalled) join; but there is no difficulty in saying how such a join passed the renter's despatch department—the film just wasn't unreeled.

This inefficiency among renters—an inefficiency which leads to rapid deterioration of the renter's own property—is not confined to this country. I read in the *International Projectionist* of a complaint made publicly at a meeting of the S.M.P.E. by Harry Rubin, director of projection for Paramount.

"The weakest link," said Mr. Rubin, "in the entire chain of operations, in my opinon, is exchange procedure. I can't honestly say that I have noted any improvement in exchange handling of film for many years past. Film still comes through in a wholly unsatisfactory manner: dirt and oil thereon are pronounced, weak splices abound, indicating little, if any, inspection, and practically all the provisions of the S.R.P. are ignored."

Substitute "renter" for "exchange," and those words might have been spoken by any British projectionist.

THIS BUSINESS OF RECTIFIER EFFICIENCY

THE REAL FACTS...

FROM AN INDEPENDENT AUTHORITY

The need for economy has of late aroused much talk of efficiency as applied to projection rectifiers. In consequence, we recall to prospective buyers the findings of Messrs. G.B. Equipments after exhaustive tests of various types. The table below is an extract from these findings, from which emerge two plain facts:—

1. That the Hewittic Econotrol Rectifier has higher *actual* efficiency than any other type.
2. That the use of Hewittic Econotrol equipment instead of the older resistance control types of rectifier will effect the maximum increase in efficiency, and, therefore, the greatest saving in running costs—*as much as 50%.*

These are the true facts of rectifier efficiency, proved by *independent* test. The table extract given here appeared in a "Kinematograph Weekly" article by Mr. Howard Cricks, F.R.P.S.—if you missed the article and wish to read it, we still have a few reprints available.

Make and Type.	Rating.	Efficiency. Rated.	Efficiency. Actual.	Consumption, Kw.	Cost of current p.a.	Power Factor.	Consumption, KVA.	Capital Cost.	Maintenance during 10 years.	Overhead p.a. for 10 years.
		%	%		£ s. d.			£		£ s. d.
——— mercury with resistances	80v. 60a.	75	37.5	6.4	91 11 0	.80	8.0	122	negligible	12 5 0
Hewittic Mercury "Econotrol" Control ...	**40v. 80a.**	**72**	**72**	**3.33**	**47 12 0**	**.82**	**4.06**	**178**	**negligible**	**17 16 0**
——— oxide - cathode, with resistances ...	70/90v. 60a.	80	40	6.0	85 16 0	.90	6.66	128	87 15 0	21 12 0
——— metal rectifier ...	twin 55v. 60a.	70	66	3.6	51 10 0	.85	4.24	203	negligible	20 7 0

THE SIMPLEST, MOST ECONOMICAL EQUIPMENT MADE

Econotrol

Hewittic Rectifiers

HEWITTIC ELECTRIC CO., LTD., WALTON-ON-THAMES, SURREY.
Tel.: Walton-on-Thames 760 (8 lines).

SHIP CARBONS... { THE LIGHT OF EXPERIENCE !

★ ★ ARCS: they've got to be STRONG to stand this racket ★ ★

MUSIC FOR JANUARY 8 RELEASES

Compiled by A. W. OWEN

"DAUGHTERS COURAGEOUS" (Warner)

CERT. A. 9,593 ft. Reg. No. F.2223. Reviewed in KINE. August 31, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lane Sisters, John Garfield, Claude Rains, Jeffrey Lynn.
ATMOSPHERE.—Domestic comedy-drama, telling of a prodigal parent's belated return to his fold as his wife is about to remarry. A sequel film to "Four Daughters."
ORGAN.—"In Beauty's Bower," from "Sylvan Scenes" suite, Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8902 (London Palladium Orchestra).

"THE MAGNIFICENT FRAUD" (Paramount)

CERT. A. 7,031 ft. Reg. No. F.2236. Reviewed in KINE. August 31, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Akim Tamiroff, Lloyd Nolan, Patricia Morison.
ATMOSPHERE.—Impersonation melodrama, in which a character actor fills a last great rôle in the interests of a South American imaginary state.
ORGAN.—"Treachery and Vengeance," Incidental, Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 (orchestra).

"YOUNG MAN'S FANCY" (A.B.F.D.)

CERT. A. 6,965 ft. Reg. No. Br.Dr.2347. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Seymour Hicks, Anna Lee, Griffith Jones.
ATMOSPHERE.—Romantic comedy costume piece, a caricature of Victorian society and times, with London and Parisian settings.
ORGAN.—"Love Will Find a Way" ("Maid of the Mountains") (Ascherberg), with adaptation from the song vocal-piano copy and synchronisation with Columbia record 9005 (Jose Collins).
NON-SYNC.—As organ, recorded on Columbia C.B.553 (B.B.C. Dance Orchestra).

"WHERE'S THAT FIRE?" (20th Century-Fox)

CERT. U. 6,605 ft. Reg. No. Br.Dr.2192. Reviewed in KINE. July 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Will Hay, Moore Marriott, Graham Moffatt.
ATMOSPHERE.—Slapstick comedy of a local fire brigade's efforts to model their village brigade on London modern fire appliance lines, with farcical results.
ORGAN.—"Comedy Galop," Farbach (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1919 (Orchestra).

"MIRACLES FOR SALE" (M-G-M)

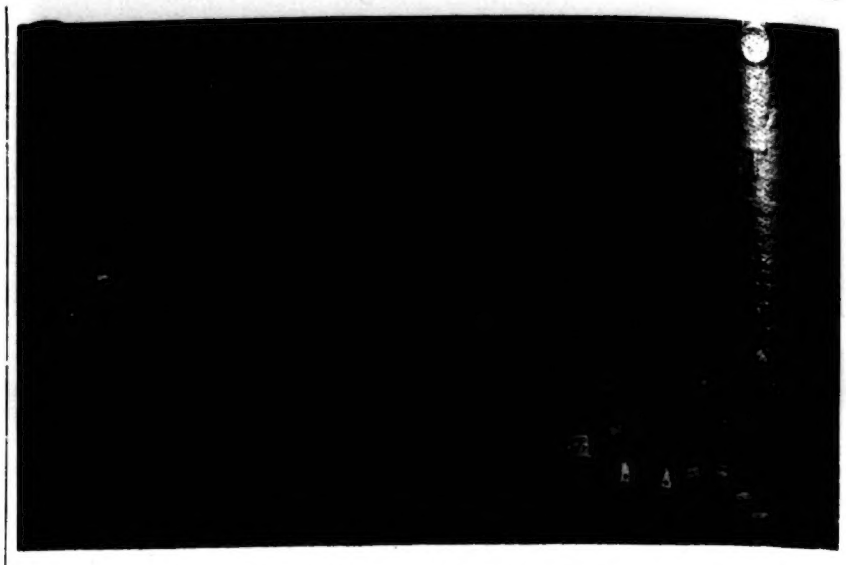
CERT. A. 6,406 ft. Reg. No. F.2249. Reviewed in KINE. September 7, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Young, Florence Rice.
ATMOSPHERE.—Murder mystery comedy melodrama set in the environment of spiritualists, conjurers, mediums, hypnotists, mesmerists and other seekers of the "supernatural."
ORGAN.—"The Conjurer's Dance" (Hiawatha), Coleridge-Taylor (Hawkes), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 (orchestra).

"THE SPELLBINDER" (RKO-Radio)

CERT. A. 6,255 ft. Reg. No. F.2148. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Lee Tracey, Barbara Reed.
ATMOSPHERE.—Paternal love and crime drama, with a spellbinding lawyer as the chief character. Opening sequences depict a satire of American court procedure.
ORGAN.—"Petite Suite de Concert," Suite (No. 1), Coleridge Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9340 (Queen's Hall Orchestra).

"GIRL FROM NOWHERE" (Pathé)

CERT. A. 5,355 ft. Reg. No. F.2123. Reviewed in KINE. July 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Anne Nagel, Warren Hull.
ATMOSPHERE.—Dramatic story of the outwitting of an unscrupulous blackmailer, told in hospital atmosphere and having romantic and mother-love interests.
ORGAN.—"Légende," Op. 17, Wieniawski (N.C.), (excerpts), with adaptation from the violin solo and piano-accompaniment copy, and synchronisation with non-sync. recording.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1537 by Mischa Elman (violin).



Over 400 members of the R.A.F. and W.A.A.F. marched through Manchester to attend the premiere of THE LION HAS WINGS (U.A.), at the New Oxford. Harold E. Buxton, manager of this Emery hall, was responsible for the arrangements

MANCHESTER MARCH OF R.A.F. MEMBERS

To See "The Lion Has Wings"

Harold Buxton, manager of the New Oxford, Manchester, a J. F. Emery circuit theatre, was responsible for an excellent plan of campaign to give "The Lion Has Wings" a good send-off for its Manchester release on Monday, Nov. 20. Four hundred members of the R.A.F. and W.A.A.F. marched to the New Oxford for the 12.30 p.m. showing of the film.

Officers and men—and women—of the units arrived at Central Station by special train and marched to the New Oxford. Mr. Buxton had to arrange with the police for the march through one of the busiest parts of Manchester.

This is believed to be the first time in Manchester a march of this type has been made to any kinema for an ordinary showing of a film. On previous occasions, Mr. Buxton has had the co-operation of the Air Force to the extent of obtaining the loan of R.A.F. publicity material, and having his programmes announced through the medium of the R.A.F. loudspeaker van when a suitable subject was featured—but that was before the war.

A tie-up arranged in the lobby of the Selfridge establishment in Oxford Street, London, in connection with the West End premiere of the General Films picture ON THE NIGHT OF THE FIRE

NON-SYNC. INTERLUDES WITHOUT ORGANIST

Some Hints for Presentation

Managers of kinemas who have for economic reasons been instructed to dismiss their organists, and those who used their non-sync. for recitals of records only before the first programme commences, might with advantage try to extend the usefulness of their non-sync. by attempting an interlude presentation on the following lines.

War time atmosphere depresses everyone's nerves to a greater or less extent and patrons come to see the films not only for entertainment, but for a distraction of thought from their constant war-mindedness. Music and, in particular, singing in community fashion, is one of the most potent means of taking them "out of themselves," and managers need not fear any half-hearted response to their efforts in this direction.

Their first duty is to act as compère to the interlude, and it is just that personal element that is most essential, for it is quite useless simply to put a few records on "cold" and expect some one to start up community singing. The result would be spasmodic and probably include out-of-tune whistling.

The presentation should be definitely arranged beforehand and rehearsed with the necessary slides and records with the chief operator.

In compiling the programme recognition should be given to the fact that there is a wide range of community musical subjects covering the fine old English, Scotch, Irish and Welsh standard ballads, the war songs of 1914-18 as well as the modern songs of the moment, both national and film theme songs. It is also well to include one well-known musical-comedy song which has a chorus that nearly everyone knows as a direct contrast.

The presentation must *not* be a succession of choruses simply strung together, as no audience will sing continually for even 10 minutes. Here your records come to your aid with a first-class vocal recording for the verse and 1st chorus, which can then be repeated (the record having been marked) by the audience.

The recording companies are all fully alive to the entertainment value of this type of record, and I have before me, for example, a special red letter release list of war time hits by the Decca Co., from which any manager could arrange three or four splendid programmes with quite a moderate outlay and most operators would easily write the necessary slide choruses, or Morgan's would quickly supply any wants in this direction at short notice.

If I can be of any personal help in compilation the KINE. service is at the disposal of any manager who is a subscriber. A.W.O.

"IDEAL KINEMA" FILM MUTILATION CAMPAIGN

Kinema .....

Address .....

.....

Projectionist .....
(If Guild Member add G.M.)

Title of Film .....

Copy No. .....

Name of Renter .....

Branch or Kinema from which received .....

Remarks .....

.....

.....

.....

.....

.....

Date .....

This information will be treated as strictly confidential

RECORDINGS OF RUSSIAN MUSIC

On Variable Area Track

Some excellent examples of Russian recordings were heard on Sunday at the Academy Theatre, Oxford Street, when, under the auspices of the Society for Cultural Relations with the U.S.S.R., film recordings of two new compositions were presented. Ivor Montagu was in the chair. The compositions comprised "Song of Jubilation," by Veprik, and Shostakovich's fifth symphony.

Last week I heard the tracks twice at Press auditions, at two preview theatres, both with RCA equipment, and was impressed by the high quality of the recording, which was, of course, entirely on Russian equipment. There was, however, an entirely different quality of reproduction at the two theatres. At one of them there was a very noticeable predominance of the higher frequencies, the violins and flutes being very piercing, and accentuating the shrillness characteristic of Russian music; while at the other theatre the reproduction appeared to be well balanced.

W. F. Garling, of RCA, tells me that he would expect the former theatre to have the more consistent frequency characteristic, and this suggests therefore that in the recording the higher frequencies are very much accentuated. I suggested that such a characteristic might have been intentional, to compensate for a low quality of reproducers in Russia, but have been unable to confirm this.

Examination of the track showed it to be a noiseless variable-area recording. The examination confirmed my aural impression that the top frequencies were very cleanly recorded—a difference from some Russian recordings we have heard.

Musically, I found the Shostakovich symphony particularly interesting as showing a reversion from the type of composition and orchestration exemplified by Stravinsky, to more classical forms—two of the movements, and especially the finale, were distinctly reminiscent of Beethoven.

R. H. C.

ODEON CIRCUIT ORGANISTS

Calling in at the Ambassador, Hounslow, I found Robert installed as resident organist giving two recitals daily, and very pleased with the reception of his interludes which he is planning chiefly in pot-pourri style and introducing some good musical items.

Here is the menu of his interlude on my visit: March from Tschaikowsky's "Casse-Noisette" Suite II," "Night Birds," "The Siegfried Line" song, the Valse from "The Maid of the Mountains," piano novelty ("Dizzy Fingers"), "Run, Rabbit, Run," and the old favourite, "Old Father Thames," synchronised with a good vocal record.

A. W. O.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Tues., Dec. 5	11 a.m. ...	Own Theatre ...	Sued for Libel ; Big Leaguers ...	RKO-Radio ...	Kent Taylor	—
" " 7	2.30 p.m. ...	Cambridge ...	Babes in Arms	M-G-M	Mickey Rooney ...	—
" " 7	3 p.m. ...	New Gallery ...	The Flying Deuces ; Cupid Rides the Range ; Smooth Approach.	RKO-Radio ...	Laurel and Hardy ...	—
" " 7	11 a.m. & 3 p.m.	Celluloid Theatre	Prison de Femmes ; Tragedie Imperiale.	European Film Dist.	——	—
" " 8	11 a.m. ...	Private Theatre	Point of View (Edition No. 6) ...	Denning	——	—
Fri., " 8	11 a.m. ...	Own Theatre ...	Sued for Libel ; Big Leaguers ...	RKO-Radio ...	Kent Taylor	—
" " 8	11.30 a.m. ...	New Gallery ...	Pathetone Parade of 1940 ...	Pathe	——	—
" " 8	2.30 p.m. ...	New Gallery ...	The Middle Watch ; Pleasure Isle	A.B.P.C.	Jack Buchanan ...	—
Mon., " 11	11 a.m. ...	Own Theatre ...	The Spider's Web ; Three Sappy People ; Washington Parade No. 3.	Columbia ...	——	—
" " 11	2.30 p.m. ...	New Gallery ...	Konga ; Krazy's Shoe Shop ; Hollywood Sweepstakes.	Columbia ...	——	—
" " 11	11 a.m., 3 p.m. & 6.30 p.m.	Century	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
" " 11	2.30 p.m. ...	G.-B. Private Th.	Soldiers of the King (Re-issue) ...	Grand National	——	—
Tues., " 12	10.20 a.m. (onwards).	Empire	At the Circus ; Drunk Driving ...	M-G-M	Marx Bros.	—
" " 12	2.30 p.m. ...	New Gallery ...	Gates of Alcatraz ; Nell's Yells ...	Columbia ...	——	—
" " 12	2.30 p.m. ...	Cambridge ...	The Women	M-G-M	Norma Shearer ...	—
Wed., " 13	10.20 a.m. (onwards).	Empire	At the Circus ; Drunk Driving ...	M-G-M	Marx Bros.	—
" " 13	2.30 p.m. ...	New Gallery ...	Mr. Smith Goes to Washington ; Screen Snapshots No. 78.	Columbia ...	James Stewart ...	—
" " 13	11 a.m., 3 p.m. & 6.30 p.m.	Century	Here I am a Stranger	20th Century-Fox	Richard Dix	—
Thur., " 14	10.20 a.m. (onwards).	Empire	At the Circus ; Drunk Driving...	M-G-M	Marx Bros.	—
" " 14	2.30 p.m. ...	New Gallery ...	Beware Spooks ; Mooching Thru Gorgia.	Columbia ...	Joe E. Brown ...	—
" " 14	11 a.m., 3 p.m. & 6.30 p.m.	Century	Sherlock Holmes	20th Century-Fox	Basil Rathbone ...	—
" " 14	2.30 p.m. ...	Cambridge ...	The Stars Look Down	Grand National	Michael Redgrave ...	—
Fri., " 15	11 a.m. ...	Celluloid Theatre	Song of the Road ; Wonder Trail ; Music Around the World.	New Realm ...	——	—
" " 15	2.30 p.m. ...	Cambridge ...	Inquest ; Happy Event	Grand National	——	—
" " 15	2.30 p.m. ...	New Gallery ...	Five Little Peppers and How They Grew ; Teacher's Pest.	Columbia ...	Edith Fellows ...	—

BIRMINGHAM

Fri., Dec. 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
" " 8	10.15 a.m. ...	Forum	Traitor Spy	Pathe	Bruce Cabot ...	—
" " 12	10.30 a.m. ...	Forum	Jail Birds	Butcher's ...	Albert Burdon ...	—
Tues., " 12	10.30 a.m. ...	Paramount ...	Death of a Champion	Paramount ...	Lynne Overman ...	A
" " 12	10.30 a.m. ...	Scala	At the Circus	M-G-M	Marx Bros.	—
Wed., " 13	10.30 a.m. ...	Forum	The Middle Watch	A.B.P.C. ...	Jack Buchanan ...	—
" " 13	10.30 a.m. ...	Paramount ...	Husbands or Lovers	Paramount ...	——	—
" " 13	10.30 a.m. ...	Futurist	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
Thur., " 14	10.30 a.m. ...	Futurist	Here I am a Stranger	20th Century-Fox	Richard Dix	—
" " 14	10.15 a.m. ...	Scala	The Wizard of Oz	M-G-M	Judy Garland ...	—

DUBLIN

Fri., Dec. 8	11 a.m. ...	Grafton P.H. ...	Mr. Chedworth Steps Out ; Six Shootin' Sheriff.	A.B.F.D.... ...	——	—

CARDIFF

Fri., Dec. 8	10.45 a.m. ...	Odeon	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
" " 8	11 a.m. ...	Capitol	Death of a Champion	Paramount ...	Lynne Overman ...	—
Tues., " 12	11 a.m. ...	Capitol	Husbands or Lovers	Paramount ...	——	—
" " 12	11 a.m.	Odeon	The Proud Valley	A.B.F.D.... ...	Paul Robeson ...	—
" " 12	10.45 a.m. ...	Empire	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
Wed., " 13	11 a.m. ...	Capitol	Disputed Passage	Paramount ...	Dorothy Lamour ...	A
" " 13	11 a.m. ...	Olympia	Babes in Arms	M-G-M	Mickey Rooney ...	—
Thur., " 14	10.45 a.m. ...	Park Hall ...	The Women	M-G-M	Norma Shearer ...	—

GLASGOW

Fri., Dec. 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
Wed., " 13	10.45 a.m. ...	Paramount ...	Husbands or Lovers	Paramount ...	——	—
" " 13	10.45 a.m. ...	Le Scala ...	At the Circus	M-G-M	Marx Bros.	—
Thur., " 14	10.45 a.m. ...	Regal	The Middle Watch	A.B.P.C.... ...	Jack Buchanan ...	—

LEEDS

Fri., Dec. 8	11 a.m. ...	Tower	Jail Birds	Butcher's ...	Albert Burdon ...	—
" " 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
Tues., " 12	10.45 a.m. ...	Paramount ...	The Real Glory	United Artists ...	Gary Cooper	A
" " 12	10.30 a.m. ...	Ritz	Sky Patrol	Pathe	John Trent	—
" " 12	11 a.m. ...	Tower	Hollywood Calvacade	20th Century-Fox	Don Ameche	—
" " 12	10.45 a.m. ...	Scala	Babes in Arms	M-G-M	Mickey Rooney ...	—
Wed., " 13	11 a.m. ...	Paramount ...	Death of a Champion	Paramount ...	Lynne Overman ...	A
Wed., " 13	11 a.m. ...	Tower	Here I am a Stranger	20th Century-Fox	Richard Dix	—
Thur., " 14	10.45 a.m. ...	Ritz	At the Circus	M-G-M	Marx Bros.	—

LIVERPOOL

Fri., Dec. 8	11 a.m. ...	Forum	The Real Glory	United Artists ...	Gary Cooper	A
" " 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
Tues., " 12	10.45 a.m. ...	Paramount ...	Husbands or Lovers	Paramount ...	——	—
Wed., " 13	10.45 a.m. ...	Paramount ...	Death of a Champion	Paramount ...	Lynne Overman ...	A
" " 13	11 a.m. ...	Futurist	Babes in Arms	M-G-M	Mickey Rooney ...	—
Thur., " 14	10.45 a.m. ...	Futurist	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
" " 14	10.45 a.m. ...	Prince of Wales	Jail Birds	Butcher's ...	Albert Burdon ...	—

MANCHESTER

Fri., Dec. 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	United Artists ...	Laurel and Hardy ...	—
" " 8	10.45 a.m. ...	Deansgate ...	Chicken Wagon Family	20th Century-Fox	Jane Withers... ...	U
" " 8	10.45 a.m. ...	Theatre Royal ...	Traitor Spy	Pathe	Bruce Cabot	—
Tues., " 12	11 a.m. ...	Oxford St. P.H.	The Middle Watch	A.B.P.C. ...	Jack Buchanan	—
" " 12	10.45 a.m. ...	Paramount ...	Death of a Champion ...	Paramount ...	Lynne Overman ...	A
" " 12	10.45 a.m. ...	Tatler	Great Hookum Mystery ; Wonder City.	Ben C. Gibbs ...	——	—
Wed., " 13	10.45 a.m. ...	Gaumont... ...	At the Circus	M-G-M	Marx Bros.	—
" " 13	10.45 a.m. ...	Paramount ...	The Real Glory	United Artists ...	Gary Cooper	A

NEWCASTLE

Fri., Dec. 8	10.45 a.m. ...	Essoldo	Jail Birds	Butcher's ...	Albert Burdon ...	—
" " 8	10.45 a.m. ...	Paramount ...	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
" " 8	10.30 a.m. ...	Haymarket ...	Traitor Spy	Pathe	Bruce Cabot	—
Tues., " 12	10.15 a.m. ...	Paramount ...	Death of a Champion	Paramount ...	Lynne Overman ...	A
Wed., " 13	10.30 a.m. ...	Essoldo	Sky Patrol	Pathe	John Trent	—
" " 13	10.15 a.m. ...	Paramount ...	Husbands or Lovers	Paramount ...	——	—
" " 13	10.30 a.m. ...	Queens	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
" " 13	10.45 a.m. ...	Market St. P.H....	Babes in Arms	M-G-M	Mickey Rooney ...	—
Thur., " 14	10.30 a.m. ...	Paramount ...	The Real Glory	United Artists ...	Gary Cooper	A

NOTTINGHAM

Fri., Dec. 8	10.45 a.m. ...	Ritz	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
Tues. " 12	10.45 a.m. ...	Ritz	At the Circus	M-G-M	Marx Bros.	—

SHEFFIELD

Fri., Dec. 8	10.45 a.m. ...	Regent	The Flying Deuces	RKO-Radio ...	Laurel and Hardy ...	—
Wed., " 13	10.45 a.m. ...	Union St. P.H.	Chicken Wagon Family	20th Century-Fox	Jane Withers... ...	U
Thur., " 14	10.45 a.m. ...	Union St. P.H. ...	Hollywood Cavalcade	20th Century-Fox	Don Ameche	—
" " 14	10.45 a.m. ...	Regent	Babes in Arms	M-G-M	Mickey Rooney ...	—

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MANAGER for modern kinema (900 seats) in Lincolnshire.—Apply, stating age, experience, married or single, salary required, etc.—X., Box 245, Kinematograph Weekly.

WANTED, Chief and Assistant Operators, West of England Towns.—Austin Pilkington's Theatres, 20, London Road, Salisbury.

SALES Representative wanted, with knowledge of kinemas and theatres, Yorkshire district.— Reply, giving age, experience, salary required, U., Box 242, Kinematograph Weekly.

SITUATIONS WANTED

WANTED, Managerial position outside vulnerable areas; C3 man, age 44 years, at present General Manager of three city kinemas; nominal salary.—D., Box 180, Kinematograph Weekly.

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MANAGER, recently managing super; technical experience; age 39; reasonable salary.—C., Box 226, Kinematograph Weekly.

MANAGER, experienced, seeks post; small or medium hall; moderate salary; go anywhere.—P., Box 237, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

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